



THE UNIVERSITY *of* EDINBURGH

This thesis has been submitted in fulfilment of the requirements for a postgraduate degree (e.g. PhD, MPhil, DClinPsychol) at the University of Edinburgh. Please note the following terms and conditions of use:

This work is protected by copyright and other intellectual property rights, which are retained by the thesis author, unless otherwise stated.

A copy can be downloaded for personal non-commercial research or study, without prior permission or charge.

This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the author.

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the author.

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given.

THE UNIVERSITY OF EDINBURGH

ABSTRACT OF THESIS

Regulation 3.1.14 of the Postgraduate Assessment Regulations for Research Degrees refers These regulations are available via: <http://www.ed.ac.uk/schools-departments/academic-services/policies-regulations/regulations/assessment>

Name of
Candidate: STUART CAMPBELL MACRAE

Address :

Postal
Code:

Degree: PhD

Title of
Thesis: "Compositions based on multi-linear motivic developments."

No. of words in the main text of
Thesis: n/a

In a series of chamber and orchestral compositions I employ approaches to composition in which motivic material is developed in a multi-linear fashion, according to processes of branching and divergence of parameters which are analogous to branching structures in nature. The resultant musical structures coexist within works that may contain multiple branches of motivic development, simultaneously or discretely, rather than following a single temporal line of development.

Compositions in portfolio:

Earth for large orchestra

Forces: Balcony: 2ob, 2ssax, 1perc
Stage: 3(2picaf).1(ca).2(bcl).2+cbn/4331/3perc/pf/str(12.12.10.8.6)
Completed January 2011
Duration 21 minutes

Ghost Patrol, an opera in 4 scenes to a libretto by Louise Welsh

Forces: 3 singers (sop, ten, bar), pre-recorded tape, ensemble:
1(pic).1(ca).1(bcl).1(cbn)/0110/perc/hp/str(1.1.1.2.1)
Completed September 2011
Duration 58 minutes

String Quartet No.1

Completed February 2012

Duration 25 minutes

Nephele for flute, harp, violin, viola and cello

Completed November 2012

Duration 12 minutes

Ixion for clarinet, cello and piano

Completed May 2013

Duration 15 minutes

Stuart MacRae

Earth

(2010)

for Orchestra

Full Score

Novello & Co.

Stuart MacRae’s *Earth* is a BBC Radio 3 commission for the BBC Scottish Symphony Orchestra.
It was first performed in the Old Fruitmarket, Glasgow on 9 March 2013 conducted by Richard Baker.

Instrumentation

On balconies:

2 Oboes
2 Soprano Saxophones
Percussion (1 player) *Bass drum, low tom-tom, tam-tam*

On platform:

3 Flutes (3. doubling Piccolo and Alto flute)
1 Oboe (doubling Cor Anglais)
2 Clarinets in B-flat (2. doubling Bass Clarinet)
2 Bassoons
Contrabassoon

4 Horns in F (straight and practice mutes)
3 Trumpets in B-flat (Harmon, cup, straight and practice mutes)
3 Trombones (Harmon, straight, plunger and practice mutes)
(Trombone 3 should be a bass or tenor/bass instrument)
Tuba

Timpani

Percussion (3 players)
Chic cymbal, sizzle cymbal, suspended cymbal, Chinese cymbal, pair of cymbals, (Chinese) opera gong (ascending tone), tam-tam, small thundersheet, bell tree, 2 log drums (high and low), woodblock, 2 temple blocks, side drum, tenor drum with snares, kick drum, 3 roto-toms (high, mid, low), low tom-tom, bass drum, shaker, sleighbells, triangle, vibraphone, xylophone,

*marimba (ideally down to
*4 cowbells**

Piano

Strings
at least: 12.12.10.8.6

Score in C

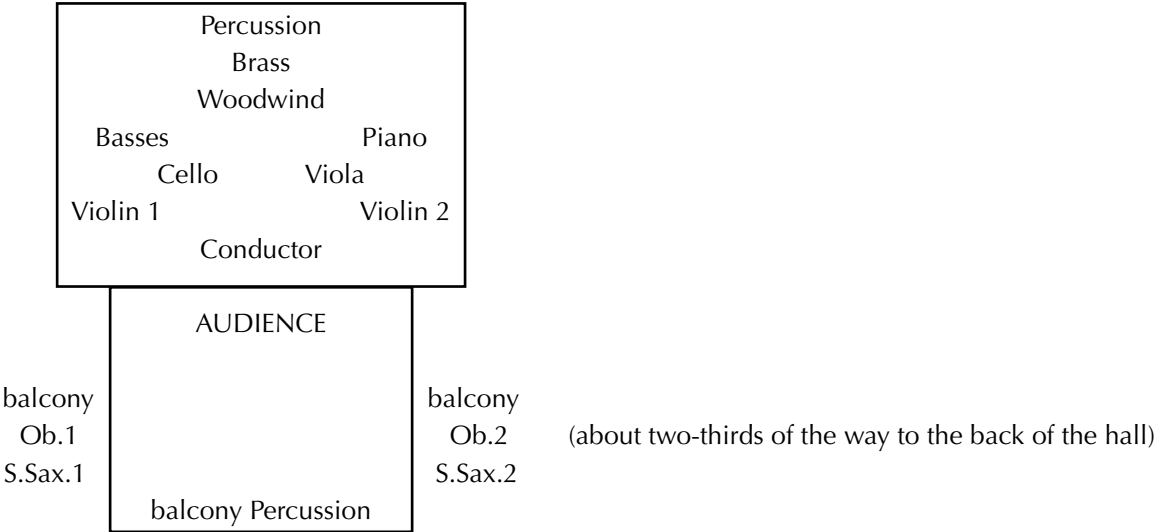
Duration: ca. 20 minutes

LAYOUT

The balcony instruments should be placed as follows: Oboe 1 and Saxophone 1 together on a balcony behind a good portion of the audience, on their left; Oboe 2 and Saxophone 2 similarly on the audience’s right. The balcony percussionist should be directly behind and above the audience.

The second Violins should be on the conductor’s right, as antiphonal effects are used.

The following layout is suggested:



EARTH

Stuart MacRae
(2010)

Stuart MacRae
(2010)

4/4 Lontano
4/4 ♩ = ca.58

Balconies

Oboe 1 2

Soprano 1
Saxophone 2

Percussion

Piccolo
(Alto Flute, Flute 3)

Flute 1 2

Cor Anglais
(Oboe 3)

Clarinet (B♭) 1 2
(Bass Clarinet)

Bassoon 1 2

Contrabassoon

Horn 1 3 2 4

Trumpet (B♭) 1 2 3

Trombone 1 2

Trombone 3
Tuba

Percussion
(3 players)

Piano

Violin 1

Violin 2

Viola

Violoncello

Contrabass

4/4 Lontano
4/4 ♩ = ca.58

ppp Solo

ppp *dolcissimo* *poco* *ppp* < *pp* *poco*

ppp

ppp Solo

ppp *dolcissimo* *poco* *ppp* < *pp*

ppp

4/4 Lontano
4/4 ♩ = ca.58

ppp *8va* *3*

4/4 Lontano
4/4 ♩ = ca.58
sul pont.
div. a 4 *8va*

ppppp *ppp* con sord.

ppp, but warmly
div., con sord.

ppp, but warmly
div., con sord.

ppp, but warmly
con sord.

ppp, but warmly

7

Picc.

1

Fl.

2

C.A.

1

Cl. (Bb)

2

Bsn. 1

2

Cbsn.

1

3

Hn.

2

4

Tpt.(Bb)

1

2

3

Tbn.

1

2

3

Perc.

Bass drum

Pf.

8va

una corda

Vln. 1

Vln. 2

Vla.

(div.)

Vlc.

(div.)

Cb.

Solo

2 Soli

2 Soli

A

13

B

Ob. 1
2

S.Sax. 1
2

Perc.

Bass drum

Picc.

1

Fl. 1
2

C.A.

1

Cl. (Bb) 1
2

Bsn. 1
2

Cbsn.

Hn. 1
3
2
4

Tpt. (Bb) 1
2
3

Tbn. 1
2
3

Perc.

Pf.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb. (div.)

senza vib.

poco vib.

senza vib.

poco vib.

senza vib.

poco vib.

senza vib.

poco vib.

con sord. (practice)

con sord. (practice)

con sord. (practice)

con sord. (practice)

con sord. (practice)

8va

tre corde

2 Soli

Solo

div. a 4

senza sord.

cresc. poc

18 Bass drum

Balcony Perc.

Picc.

1

Fl.

2

C.A.

1

Cl. (Bb)

2

Bsn.

1

2

Cbsn.

con sord. (practice)

Hn.

1

3

2

4

Tpt.(Bb)

1

2

3

Tbn. 1

2

Tbn. 3

Tuba

Bass drum

Perc.

8va.....

Pf.

8va.....

Vln. 1

unis.

Vln. 2

(div.)

Vla.

div. a 3

Vlc.

senza sord.

1.2

Cb.

3.4

a poco

24 $\frac{4}{4}$ C

Picc. *mf* *resolutely* *mp* *più dolce*

Fl. 1 *a2* *mf* *resolutely* *mp* *più dolce*

Fl. 2 *mf* *resolutely* *mp* *più dolce*

C.A. *mf* *molto*

Cl. (Bb) 1 *mf* *molto* *mp* *più dolce*

Bsn. 1 *mf* *molto*

Bsn. 2 *mf* *molto*

Cbsn. *mf* *molto*

Hn. 1 *mp* *più dolce*

Hn. 2 *mp* *più dolce*

Hn. 3 *mp* *più dolce*

Hn. 4 *mp* *più dolce*

Tpt.(Bb) 1 *mp* *più dolce*

Tbn. 1 *pp* *mp* *p* *poco*

Tbn. 2 *pp* *mp* *p* *poco*

Tuba *pp* *mp* *p* *poco*

Tam-tam *pp*

Perc. Log drum *mf*

Pf. *mf* *p*

Vln. 1 *pizz.* *mp*

Vln. 2 *pizz.* *mp*

Vla. *pizz.* *mp* *senza sord.* *arco, sul tasto senza vib.*

Vlc. *con vib.* *mf* *resolutely* *mp* *più dolce*

Cb. div. a 3 *con vib.* *mf* *resolutely* *mp* *più dolce*

con vib. *mf* *resolutely* *mp* *più dolce*

con vib. *mf* *resolutely* *mp* *più dolce*

[illegible]

34 **3/4** senza vib. *ppp*

Picc.

Fl. 1 2 *ppp* senza vib.

C.A. senza vib. *ppp*

Cl. (Bb) 1 2 senza vib. *ppp*

Bsn. 1 2 senza vib. *ppp*

3/4 con sord. (straight) *ppp*

Hn. 3 *ppp*

4 *ppp*

Perc. Snare drum (brushes) *pp* 3 Bass drum (brushes or plastic stick - a 'dry' sound) *p* 6

Pf. 8va.....

3/4 **4/4**

Vln. 1 1.2 3.4 5.6 7.8 9.10.11 12.13.14

Vln. 2 1.3.5 2.4.6 7.8.9 10.11.12

Vla. 1.3

Vlc. 2.4

5.6 7.8 unis. pizz. *mp* gliss. *mf* *p* 5

Cb.

40 $\frac{4}{4}$ **E** Bass drum

Balcony [Perc.]

Picc. *f* *molto* *p*

Fl. 1 *pp*

2 *pp*

C.A. *pp*

Cl. (B \flat) 1 *pp*

2 *pp*

Bsn. 1 *p*

2 *mp* *p*

Cbsn. *p* *mp* *p* *mp*

$\frac{4}{4}$ **E** 3. *pp* 1. *pp*

Hn. 1. *pp* 2. *pp*

3. *pp* 4. *pp*

con sord. (Harmon, stem in)

Tpt.(B \flat) 1 *mp*

2 *mp*

3 *mp*

con sord. (Harmon, stem in)

Tbn. 1 *mp*

2 *mp*

con sord. (Harmon, stem in)

Tbn. 3 *mp*

Tuba *mp* con sord. (practice)

Clash cymbals (roll 'a due')

Perc. Snare drum (normal beaters) *mp*

Bass drum (normal beaters) *p*

Pf. *f* *molto* *p* 15ma 8va

$\frac{4}{4}$ **E**

Vln. 1 *f* *molto* *p* div. a 2

Vln. 2 *f* *molto* *p* div. a 2

Vla. (div.) *f* *molto* *p*

Vlc. (div.) *f* *molto* *p* arco, poco sul pont.

Cb. *f* *molto* *p* div. arco, poco sul pont.

1. senza sord. senza sord. a2

trem. trem.

44

Balcony Perc.

Picc.

Fl. 1 2

C.A.

Cl. (B♭) 1 2

Bsn. 1 2

Cbsn.

1. 3. senza sord.

Hn. 1 3 2 4

Tpt.(B♭) 1 2 3

Tbn. 1 2

Tbn. 3 Tuba

Perc.

Pf.

15ma

8va

loco

col Ped.

una corda

tre corde

Vln. 1 div. a 2

Vln. 2 div. a 2

Vla.

Vlc.

Cb.

3/4

4/4 F

3/4

3/4

4/4 F

3/4

to Alto Flute

p

mp

p

pp

mf

pp

p

mf

p

col Ped.

una corda

tre corde

49

Perc.

4/4 Bass drum

3/4

4/4

molto

Pf.

3

4/4

3/4

4/4

3

una corda tre corde

una corda tre corde

54

1

ff

senza sord.

2

ff

senza sord.

3

ff

senza sord.

Chinese opera gong

f

Tam-tam

f

Bass drum

ff

(damp)

Tenor drum (with snares)

mf > p

2/4

4/4

54

Vln. 1 div. a 2

senza sord.

trem.

3

p

con sord.

trem.

p

Vln. 2 div. a 2

senza sord.

trem.

3

p

(ord.) trem.

3

con sord.

(ord.) trem.

p

Vla. div. a 4

ord. trem.

pp

ord. trem.

pp

Vlc. div.

ord. trem.

p

pp mp

3

pp mp

p

5

5

Cb.

pp mp

3

pp mp

p

5

5

2/4

4/4

58

Fl. 1

Fl. 2

A. Fl.

Cl. (Bb) 1

Cl. (Bb) 2

Hn. 1

Hn. 3

Tpt. (Bb) 1

Tpt. (Bb) 2

Tpt. (Bb) 3

Tbn. 1

Tbn. 2

Tbn. 3

Perc.

Vln. 1 div. a 2

Vln. 2 div. a 2

Vla. div. a 4

Vlc. div.

Cb.

fltg. *mf* *p*

fltg. *mf* *p*

fltg. *mf* *p*

fltg. *mf* *p*

fltg. *mf* *p*

ff *f*

ff *f*

ff *f*

con sord. (plunger) *pp*

con sord. (plunger) *pp*

con sord. (plunger) *pp*

Susp. cymb. (wooden beaters) *pp*

(damp) *poco*

mp *pp* *sim.* *pp* *p*

mp *pp* *sim.* *pp* *p*

mp *pp* *sim.* *pp* *p*

mf *p* *mf* *molto* *p*

mf *p* *mf* *molto* *p*

mp *pp* *sim.* *pp* *p*

mp *pp* *sim.* *pp* *p*

61

Fl.

1

2

A. Fl.

1

2

Cl. (Bb)

1

2

Hn.

1

3

Tpt. (Bb)

1

2

3

Tbn.

1

2

3

Perc.

Susp. cymb.

cresc.

Small thunder sheet

Tenor drum

Vln. 1 div.

Vln. 2 div.

Vla. div. a 4

Vlc. div.

Cb.

div.

mp

fltg.

10

10

10

10

5

10

10

10

10

5

10

ff

f

p

mf

p

mf

p

f

p

fp

mf

p

poco sfz

cresc.

1/4

1/4

3

3

3

3

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

sfz

sfz

sfz

sfz

[illegible]

[illegible]

$\frac{2}{4}$ 1 $\frac{3}{4}$

72

Fl. 1 2

A. Fl.

C.A.

Cl. (Bb) 1

B.Cl.

Bsn. 1 2

Cbsn.

to Cl. 2

p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

 $\frac{2}{4}$ 1 $\frac{3}{4}$

1 3

Hn.

2 4

1

2

3

Tpt.(Bb)

lively *fp* *fp* *sim.* *mp* *fp* *fp* *sim.* *sim.* *mp* *fp* *fp*

lively *fp* *fp* *sim.* *mp* *fp* *fp* *sim.* *sim.* *mp* *fp* *fp*

Chinese cymb.

Tam-tam

Gongs

mf *mf* *mf* *l.v.* *mf* *3*

Pf.

mf *p* *f* *8ba* *mf*

 $\frac{2}{4}$ 1 $\frac{3}{4}$

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

78

4/4

2/4

3/4

Fl. 1

2

A. Fl.

C.A.

Cl. (Bb) 1

Bcl.

Bsn. 1

2

Cbsn.

1

3

Hn.

2

4

1

2

3

4/4

2/4

3/4

3.

p

pp

p

pp

fp

ff

come prima

f fp

sim.

p

ff

come prima

mp

fp

f fp

sim.

mp fp

(senza sord.)

fp

ff

fp fp

f fp

sim.

Chinese cymb.

Tam-tam

Gong

Perc.

Pf.

l.v.

l.v.

l.v.

l.v.

8ba---J

p

pp

4/4

2/4

3/4

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

pp

senza sord.

p

pp

p

pp

p

pp

p

pp

84

Fl. 1 2

A. Fl.

C.A.

Cl. (Bb) 1

B.Cl.

Bsn. 1 2

Cbsn.

Hn. 1 3 4

Tpt.(Bb) 1 2 3

Tbn. 1 2 3

Perc.

Pf.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pp cresc. poco a poco

molto ff

pp cresc. poco a poco

molto ff

p

p

1. p

(3.)

fp < f

fp ff

mf

mf

mf

mf

mf

mf

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

mp

mp

mp

mp

mp

24

[illegible]

93

C.A. *p* *ppp* *p*

Bsn. 1. *p*

Hn. 1 3 *ppp* *ppp* *p*

2 4 *ppp* *ppp* *p*

Tbn. 1 2 *mp* *p* *mfz* *mfz* *sim.*

3 *mp* *p* *mfz* *mfz* *sim.*

Pf.

Vla. *div. a 3* *poco sul pont.* *p*

Vlc. *mp* *mfz* *mp* *mfz* *mfz* *mp* *p* *mfz* *sim.*

Cb. *mp* *mfz* *mp* *mfz* *mfz* *mp* *p* *mfz* *sim.*

3/4 2/4 L

98

C.A. *6* *3* *6* *3* *6* *6* *6*

Hn. 1 3 *6* *3* *6* *3* *6* *6* *6*

2 4 *6* *3* *6* *3* *6* *6* *6*

Tbn. 1 2 *(sim.)* *mp* *mfz* *mfz* *mfz* *sim.* *mp* *p*

3 *(sim.)* *mp* *mfz* *mfz* *mfz* *sim.* *mp* *p*

Pf. *(sempre sim.)*

Vlc. *(sempre sim.)* *p* *mp* *p*

Cb. *(sempre sim.)* *p* *mp* *p*

3
4

M

Allegretto ♩ = ca.120 (a little spiky)

109

5/8 7/8 2/4 7/8 5/4

1 Fl.

2 Fl.

A. Fl.

Ob. 3

Cl. (Bb) 1 2

Bn. 1 2

Cbsn.

pp mp 3

M

Allegretto ♩ = ca.120 (a little spiky)

5/8 7/8 2/4 7/8 5/4

1 Hn.

2 Hn.

4 Hn.

1 Tpt.(Bb)

2 Tpt.(Bb)

3 Tpt.(Bb)

1 Tbn.

2 Tbn.

3 Tbn.

Tuba

Perc.

Shaker

Cowbell

Low tom-tom

Susp. cymb. (yarn beater)

pp mp 3

M

Allegretto ♩ = ca.120 (a little spiky)

5/8 7/8 2/4 7/8 5/4

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pp mp 3

div., senza vib.
very even

div., senza vib.
very even

div., ord., senza vib.
very even

114

54

34

54

44

Fl.

2

A. Fl.

Ob. 3

Cl. (Bb)

2

Bn.

2

Cbsn.

mp

54

34

54

44

Hn.

2

4

Tpt.(Bb)

2

3

Tbn.

3

Tuba

Perc.

Susp. cymb.

Shaker

Cowbell

p

54

34

54

44

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

div., very even

p

118

2/4 4/4

Fl. 1 2 A. Fl. Ob. 3 Cl. (Bb) 1 2 Bsn. 1 2 Cbsn.

Hn. 1 3 2 4 Tpt.(Bb) 1 2 3 Tbn. 1 2 3 Tuba

Perc. Low tom-tom

Vln. 1 2 Vla. Vlc. Cb.

mf *mp* *pp* *p*

122

Fl. 1

Fl. 2

A. Fl.

Ob. 3

Cl. (Bb) 1

Cl. (Bb) 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Tpt.(Bb) 1

Tpt.(Bb) 2

Tpt.(Bb) 3

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Perc.

Rototom (mid-hi)

Low tom-tom

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

div., senza vib, very even

p

mp

f

fff

mf

pp

[illegible]

[illegible]

140

O

Meno mosso

$\text{♩} = ca.88$

Fl. 1

2

pp

A. Fl.

pp

Ob. 3

Cl. (B♭) 1

2

pp

Bsn. 1

Cbsn.

Hn. 1

3

fff

sim.

2

4

fff

sim.

3

fff

sim.

4

fff

sim.

Tpt.(B♭) 1

2

fff

sim.

3

fff

sim.

4

fff

sim.

Tbn. 1

2

fff

sim.

Tbn. 3

Tuba

fff

sim.

Perc. Roto-tom

fff

Tom-tom

fff

Pf.

Vln. 1

div. a 3

con vib. ord.

ppp

Vln. 2

div. a 3

con vib. ord.

ppp

Vla.

(dim.)

pp

Vlc.

(dim.)

pp

Cb.

pp

poco

145

P

Fl. 1 2

ppp

meno p *poco*

ppp

A. Fl.

ppp

meno p *poco*

ppp

Ob. 3

ppp

meno p *poco*

ppp

Cl. (Bb) 1 2

ppp

meno p *poco*

ppp

Bsn. 1

ppp

meno p *poco*

ppp

Cbsn.

P

Hn. 1 3

2 4

Tpt.(Bb) 1 2

3

Tbn. 1 2

Tbn. 3 Tuba

Log drum

ppp

meno p

ppp

Perc.

Woodblock

ppp

Pf.

ppp

una corda

P

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

con vib. ord.

ppp

div. a 2 con vib. ord. div. a 3

ppp

div. a 2 con vib. ord. div. a 3

ppp

152

Fl. 1 2

A. Fl.

Ob. 3

Cl. (Bb) 1 2

Bsn. 1

Cbsn.

Hn. 1 3 2 4

Tpt.(Bb) 1 2 3

Tbn. 1 2

Tbn. 3 Tuba

Perc.

Pf.

Vln. 1 (div. a 3)

Vln. 2 (div. a 3)

Vla. div.

Vlc. div. a 2

Cb. div. a 2

pp

cresc. poco a poco

con sord. (cup)

pp *cresc. poco a poco*

Log drum

Low temple-block (Log drum)

158

Fl. 1 2

(cresc. poco a poco)

A. Fl.

(cresc. poco a poco)

Ob. 3

(cresc. poco a poco)

Cl. (Bb) 1 2

(cresc. poco a poco)

Bsn. 1

(cresc. poco a poco)

Cbsn.

Hn. 1 3 2 4

Tpt.(Bb) 1 2 3

(cresc. poco a poco)

Tbn. 1 2

Tbn. 3 Tuba

Higher temple-block

Log drum

Woodblock

pp

2 Temple-blocks

Perc.

Pf.

(cresc. poco a poco)

Vln. 1

(cresc. poco a poco)

Vln. 2

(cresc. poco a poco)

Vla.

(cresc. poco a poco)

Vlc.

(cresc. poco a poco)

Cb.

(cresc. poco a poco)

unis.

div. a 3

[illegible]

166 **Q** 1. Solo

Picc. 1 *pp*

Picc. 2 *pp*

Cl. (Bb) 1 *pp*

Perc. Chinese cymb. (soft beaters) *ppp*

Vln. 1 **Q** *pp* div. a 3 sul tasto

Vln. 2 *pp* div. a 3 sul tasto

Vla. *pp*

Vlc. *pp* div. a 2

Cb. *pp* div. a 2

174 **R** Adagio ♩ = ca.54 Più mosso ♩ = ca.66

Picc. 1 *pp* Solo, senza vib.

Picc. 2 *pp* Solo, senza vib.

C.A. *pp* Solo, senza vib.

Cl. (Bb) 1 *pp* Solo, senza vib.

Perc. *l.v.*

R Adagio ♩ = ca.54 Più mosso ♩ = ca.66

Vln. 1 *pp* div. a 2

Vln. 2 *pp* div. a 2

Vla. *pp* sul tasto

Vlc. *pp* div. a 3 sul tasto

Cb. *pp* div. a 3 sul tasto

* Practice mutes may be necessary to achieve an equal balance between trumpets and flute.

$\frac{4}{4}$	$\frac{5}{8}$	$\frac{2}{4}$

$$\frac{2}{4} \boxed{T} \quad \frac{3}{4} \quad \frac{7}{16} \quad \frac{2}{4} \quad (\text{div. a } 3)$$

This page contains measures 219 through 224 of the musical score for 'The Swan' from 'The Nutcracker'. The score is written for a full orchestra and includes the following parts:

- Fl. 1 & 2:** Flutes, playing a melodic line with trills and slurs.
- A. Fl.:** Alto Flute, playing a similar melodic line.
- Cl. (Bb) 1 & 2:** Clarinets in B-flat, playing a harmonic accompaniment.
- Vln. 1 (div. a 3):** Violins I, divided into three parts, playing a rhythmic accompaniment.
- Vln. 2 (div.):** Violins II, divided, playing a rhythmic accompaniment.
- Vla. (div.):** Viola, divided, playing a rhythmic accompaniment.
- Vlc. (div.):** Violoncello, divided, playing a rhythmic accompaniment.
- Cb.:** Contrabass, playing a rhythmic accompaniment.

The score includes various musical notations such as slurs, trills, and dynamic markings like *poco*, *p*, and *pp*. A rehearsal mark 'U' is placed above measure 220. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4.

224

7/16 2/4

Fl. 1 2

A. Fl.

C.A.

Cl. (Bb) 1 2

Bsn. 1 2

Vln. 1 (div. a 3)

Vln. 2

Vla.

Vlc. (div.)

Cb. (div.)

229

Hn. 1

Tpt.(Bb) 1

Vln. 1 (div. a 3)

Vlc. (div.)

Cb. (div.)

234 V

1 Fl. *impetuously* *p* *cresc.* 5 5 6 *mf* *flt.*

2 Fl. *impetuously* *p* *cresc.* 5 5 6 *mf* *flt.*

A. Fl. *impetuously* *p* *cresc.* 5 5 6 *mf* *flt.*

C.A. *impetuously* *p* *cresc.* 5 5 6 *mf* *flt.*

1 Cl. (Bb) *impetuously* *p* *cresc.* 5 5 6 *mf* *flt.*

2 Cl. (Bb) *impetuously* *p* *cresc.* 5 5 6 *mf* *flt.*

1 Bsn. *impetuously* *p* *cresc.* 5 5 6 *mf* *flt.*

2 Bsn. *impetuously* *p* *cresc.* 5 5 6 *mf* *flt.*

1 Hn. *mf* *con sord. (straight)* 3 *mp*

2 Hn. *mf* *con sord. (straight)* 3 *mp*

3 Hn. *mf* *con sord. (straight)* 3 *mp*

4 Hn. *mf* *con sord. (straight)* 3 *mp*

1 Tpt. (Bb) *mf* *con sord. (straight)* 3 *mp*

2 Tpt. (Bb) *mf* *con sord. (straight)* 3 *mp*

3 Tpt. (Bb) *mf* *con sord. (straight)* 3 *mp*

Perc. Sizzle cymb. (wood beaters) *pp* *mf* I.v.

Vln. 1 (div. a 3) *sul pont.* *p* 5 5 5 3 *mp* *ord.* *espr.* *mp* *cresc.*

Vln. 2 div. *sul pont.* *p* 5 5 5 3 *mp* *ord.* *espr.* *mp* *cresc.*

Vln. 2 div. *sul pont.* *p* 5 5 5 3 *mp* *ord.* *espr.* *mp* *cresc.*

Vln. 2 div. *sul tasto* *pp* *p* *ord.* *espr.* *mp* *cresc.*

Vln. 2 div. *sul tasto* *pp* *p* *ord.* *espr.* *mp* *cresc.*

Vla. *unis. sul tasto* *pp* *p* *ord.* *espr.* *mp* *cresc.*

Vlc. (div.) *sul tasto* *p* *ord.* *espr.* *mp* *cresc.*

Cb. *unis.* *p* *ord.* *espr.* *mp* *cresc.*

[illegible]

[illegible]

250

Fl. 1

2

A. Fl.

C.A.

Cl. (Bb) 1

2

Bsn. 1

2

Hn. 1

2

3

4

Tpt.(Bb) 1

2

3

Tbn. 1

2

Tuba

Vln. 1

Vln. 2

Vla. 1

2

Vlc. 1

2

Cb. 1

2

[illegible]

262

1 Fl. *p* mechanically

2 Fl. *p* mechanically

A. Fl. *p* mechanically

C.A. *p* mechanically

1 Cl. (Bb) *p* mechanically

2 Cl. (Bb) *p* mechanically

1 Bsn. *p* mechanically

2 Bsn. *p* mechanically

3 Bsn. *p* mechanically

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

4 Hn. *p*

1 Tpt.(Bb) *poco sf*

2 Tpt.(Bb) *poco sf*

3 Tpt.(Bb) *poco sf*

1 Tbn. *poco sf*

2 Tbn. *poco sf*

3 Tbn. *poco sf*

1 Vln. *p*

2 Vln. *p*

Vla. *p*

Vlc. (div.) *p*

Cb. (div.) *p*

263

264

265

266

267

268

3/8 2/4 Y

Fl. 1 2

A. Fl.

C.A.

1 2

Cl. (Bb)

Bsn.

1 2 3

Hn.

3 4

1 2 3

Tpt.(Bb)

Tbn. 1 2

Tbn. 3 Tuba

Vln. 1 div. a 3

Vln. 2 div.

Vla.

Vlc. (div.)

Cb.

mp

p

f

mf

ff

mf strongly

molto

ff strongly

poco cresc.

senza sord.

ord.

f incisivo

mp

f

p

1.

un.

[illegible]

Energico (lo stesso tempo)

279

Fl. 1 *mp* *ff* *p* *molto ff* *f* *molto fff* *f* *molto*

Fl. 2 *mp* *ff* *f* *molto fff* *f* *molto*

A. Fl. *f* *molto fff* *f* *molto*

C.A. *ff* *f* *molto fff* *f* *molto*

Cl. (Bb) 1 *mp* *ff* *ff* *f* *molto fff* *f* *molto*

Cl. (Bb) 2 *mp* *ff* *f* *molto fff* *f* *molto*

Bsn. 1 *f* *f* *f* *molto fff* *f* *molto*

Bsn. 2 *f* *f* *f* *molto fff* *f* *molto*

Bsn. 3 *f* *f* *f* *molto fff* *f* *molto*

Hn. 1 *fp* *mp* *f* *mf* *f*

Hn. 2 *fp* *mp* *f* *mf* *f*

Hn. 3 *fp* *mp* *f* *mf* *f*

Hn. 4 *fp* *mp* *f* *mf* *f*

Tpt.(Bb) 1 *f* *mf* *f*

Tpt.(Bb) 2 *f* *mf* *f*

Tpt.(Bb) 3 *f* *mf* *f*

Perc. *f* *damp* *Chinese cymb.* *High temple-block* *mf* *f*

Pf. *mf* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. (div.) *f*

Cb. *f*

tre corde

284

Z

Fl. 1

2

fff

ff

A. Fl.

fff

ff

C.A.

fff

f

ff

f

ff

f

Cl. (Bb) 1

2

fff

ff

Bsn.

1

fff

f

ff

sf: f

ff

f

2

3

fff

f

ff

sf: f

ff

f

Hn.

1

3

mp

ff

mp

ff

mp

f

fltg.

ff

ord. brassy

mp

f

2

4

mp

ff

mp

ff

mp

f

fltg.

ff

ord. brassy

mp

f

Tpt.(Bb) 1

2

3

mp

ff

mp

ff

mp

f

ord.

mp

ff

mp

f

Tbn. 1

2

brassy, pesante

mf

mf

Tbn. 3

Tuba

brassy, pesante

mf

mf

Perc.

Chinese cymb.

mf

< mf

Chinese opera gong

(ascending)

mf

Pf.

mf pesante

col Ped.

Vln. 1

f martellato

sf

cresc.

Vln. 2

f martellato

sf

cresc.

Vla.

f martellato

sf

cresc.

Vlc.

f martellato

sf

cresc.

Cb.

f martellato

sf

cresc.

This page of a musical score, numbered 289, contains the following instruments and parts:

- Flutes (Fl.):** 1 and 2 staves.
- Alto Flute (A. Fl.):** 1 staff.
- Clarinet in A (C.A.):** 1 staff.
- Clarinet in Bb (Cl. (Bb)):** 1 and 2 staves.
- Bassoon (Bsn.):** 1, 2, and 3 staves. Includes the instruction "Bsn.3 to Cbsn.".
- Horn in F (Hn.):** 1, 2, 3, and 4 staves.
- Trumpet in Bb (Tpt.(Bb)):** 1, 2, and 3 staves.
- Trombone in Bb (Tbn.):** 1 and 2 staves.
- Trombone in Bb, 3 (Tbn. 3 Tuba):** 1 staff.
- Percussion (Perc.):** Includes Chinese cymb., Chinese opera gong, Low temple block, High temple block, Sizzle cymb., and Snare drum.
- Piano (Pf.):** 1 and 2 staves.
- Violin 1 (Vln. 1):** 1 staff.
- Violin 2 (Vln. 2):** 1 staff.
- Viola (Vla. (div.)):** 1 and 2 staves.
- Violoncello (Vlc.):** 1 staff.
- Double Bass (Cb.):** 1 staff.

The score includes various musical notations such as notes, rests, and slurs. Dynamic markings include *ff* (fortissimo), *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), *poco* (poco), and *sim.* (simile). Performance instructions include *div.* (divisi) and *sul pont.* (sul ponticello).

294

1
Fl.

2
Fl.

A. Fl.

C.A.

1
Cl. (Bb)

2
Cl. (Bb)

1
Bsn.

2
Bsn.

Perc.

(Sizzle cymb.)

(Snare drum)

Pf.

Vln. 1 (div.)

Vln. 2

Vla. (div.)

Vlc.

Cb. (div.)

This musical score page contains measures 294 through 298. The instrumentation includes Flutes (1 and 2), Alto Flute, Contralto, Clarinets in Bb (1 and 2), Bassoons (1 and 2), Percussion (Sizzle cymbal and Snare drum), Piano, Violins 1 and 2 (divided), Viola (divided), Violoncello, and Contrabass (divided). Measures 294-295 feature complex woodwind passages with triplets and sextuplets. Measures 296-297 show the piano and strings playing sustained chords and moving lines, with the piano using dynamic markings *fmp* and *f*. Measure 298 concludes the section with sustained chords in the piano and strings.

299 **Bb**

1 Fl. *meno f* 3 6

2 Fl. *meno f* 3 6

A. Fl. *meno f* 3 6

C.A. *meno f* 3 6

1 Cl. (Bb) *meno f* 3 6

2 Cl. (Bb) *meno f* 3 6

1 Bsn. *meno f* 3 6

2 Bsn. *meno f* 3 6

Perc.

Pf. *f* *mp* *dim. poco a poco* 3

Bb

Vln. 1 (div.) *f* *mp* *dim. poco a poco* 3 5 *p*

Vln. 2 (div.) *f* *mp* *dim. poco a poco* 3 5 *p*

Vla. (div.) *mp* *mf* *dim.* *mp dim.*

Vlc. *mp* *mf* *dim.* *mp dim.*

Cb. (div.) *mp* *mf* *dim.* *mp dim.*

Cc

[illegible]

315 **Dd**

Fl. 1 *ppp* flowing *fltg.*

Fl. 2 *fltg.*

A. Fl. *fltg.*

Cl. (Bb) 2 *fltg.*

Vln. 2 (div. a 3) *p* flowing *sul tasto*

Vla. (div. a 3) *p* flowing *ord.*

Vlc. *p* flowing *ord.*

Cb. *p* flowing *ord.*

320

Vln. 1 (div. a 3) *ord.* *mp* *molto* *ppp* *sul tasto*

Vln. 2 (div. a 3) *ord.* *mp* *molto* *ppp* *sul tasto*

Vla. (div. a 3) *ord.* *ppp* *ord., sul tasto, flautando*

Vlc. *ord.* *p* flowing *ord.* *p* flowing *ord.* *p* flowing *sul tasto flautando* *ppp* *sul tasto flautando* *ppp* *sul tasto flautando* *ppp* *sul tasto, flautando* *ppp*

Cb. *ord.* *p* flowing *ord.* *p* flowing *ord.* *p* flowing *sul tasto, flautando* *ppp*

326

Ee

3/4

Vln. 1
(div. a 3)

Vln. 2
(div. a 3)

Vla.

Vlc.

Cb.

sul tasto, flautando

sul tasto, flautando

sul tasto, flautando

332 3/4 2/4 Ff

Balcoines

Ob. 1

S.Sax. 1

Ob. 2

S.Sax. 2

Solo veiled but threatening pp

Vln. 1 (div. a 3)

Vln. 2 (div. a 3)

Vla.

Vlc.

Cb.

348

Balcanies

Ob. 1
S.Sax. 1

Ob. 2
S.Sax. 2

Perc.

Vln. 1
(div. a 3)

Vln. 2
(div. a 3)

Vlc.
(div.)

Cb.
(div.)

p

pp

p \rightarrow *ppp*

p \rightarrow *ppp*

sul tasto, flautando

unis.

354 Solo

Hh

Hn. Solo

Perc. Bass drum

Vln. 1

Vla. (div. a 3)

Vlc. (div.)

Cb.

(It is more important here to create a *smooth variation* of pitch than to achieve perfect timing and tone.)

p *cresc.* *gliss.* *3*

mp *molto* *mp* *molto* *mp* *molto* *poco sul pont.*

3 soli *p* *poco sul pont.*

pp *ord.* *5* *p*

359 **li** Più mosso (punchy, with a contained energy)
♩ = ca.112

Fl. 1 2 *mp* *p* *a2*

A. Fl. *mp* *p*

C.A. *mp* *p*

Cl. (Bb) 1 2 *mp* *p* *a2*

Bsn. 1 2 *mp* *p*

Cbsn. *mp* *p*

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

Hn. 3 *mp* *p*

Tpt.(Bb) 1 2 3 *mp* *p* con sord. (cup)

Vibraphone (motor on)
(Use pitch bend technique to achieve ¼ tones. Some variation in pitch is acceptable.)

Perc. *p* Cowbells (ideally below concert pitch by up to ¼ tone)

Chinese opera gong *p*

Pf. *p* *col Ped.*

li Più mosso (punchy, with a contained energy)
♩ = ca.112

3 Soli *mp* *p* *ord.*

Vln. 1 *mp* *p* *ord.*

gli altri div. a 3 *mp* *p*

Vln. 2 *mp* *p* *ord.*

Vla. *mp* *p* *div. a 2 ord.*

Vlc. (div.) *mp* *p*

Cb. *mp* *p* *ord.*

364

Fl. 1 2 *mp* > *p* *sempre sim.**

A. Fl. *mp* > *p* *sempre sim.**

C.A. *mp* > *p* *mf* *p* *mp* *p* *sempre sim.**

Cl. (Bb) 1 2 (a2) *mf* *p*

Bsn. 1 2 *mp* > *p* *mf* *p* *mp* *p* *sempre sim.**

Cbsn. *mp* > *p* *sempre sim.**

3/4 2/4

Hn. 1 2 3 *mp* > *p* *sempre sim.**

Tpt. (Bb) 1 2 3 *mp* > *p* *sempre sim.**

Vibraphone

Perc. Cowbells

Chinese opera gong

Pf.

Vln. 1 *tutti, div. a 3* *mp* > *p* *sempre sim.**

Vln. 2 (div. a 3) *mp* > *p* *sempre sim.**

Vla. *mp* > *p* *sempre sim.**

Vlc. *mp* > *p* *sempre sim.**

Cb. *mp* > *p* *sempre sim.**

3/4 2/4

* *sempre sim.* signifies an accent followed by a rapid *dim.*, until otherwise indicated.

This page contains musical notation for measures 377 through 380. The instruments are arranged as follows:

- Balconies:** Ob. 1, S.Sax. 1, Ob. 2, S.Sax. 2.
- Flutes:** Fl. 1, A. Fl., C.A.
- Clarinets:** Cl. (B♭) 1, 2.
- Bassoons:** Bsn. 1, 2.
- Contrabassoon:** Cbsn.
- Trombones:** Tpt.(B♭) 1, 2, 3.
- Percussion:** Perc.
- Piano:** Pf.
- Violins:** Vln. 1 (div. a 3), Vln. 2 (div. a 3).
- Viola:** Vla.
- Cello:** Vlc.
- Double Bass:** Cb.

The score includes various musical markings such as dynamics (*cresc. poco a poco*, *mf > mp*, *sim.*), articulation (*acc.*), and performance instructions like *(a2)*. Measure numbers 377, 378, 379, and 380 are indicated at the top of their respective staves.

382 **Kk**

Balconies

Ob. 1
S.Sax. 1

Ob. 2
S.Sax. 2

Fl. 1
2

A. Fl.

C.A.

Cl. (Bb) 1
2

Bsn. 1
2

Cbsn.

Hn. 1
3

2
4

Tpt.(Bb) 1
2
3

Tuba

Perc.

Pf.

Vln. 1
(div. a 3)

Vln. 2
(div. a 3)

Vla.

Vlc.

Cb.

mf cresc.

cresc. poco a poco

mp senza dim.

poco

mf

mf > mp sim. mf

cresc. poco a poco

div.

cresc. poco a poco

unis.

3

387

II

Balconies

Ob. 1 2

(cresc.)

a2 intense

S.Sax. 1 2

f cresc. intense

f cresc.

Fl. 1 2

(a2)

(cresc. poco a poco)

A. Fl.

(cresc. poco a poco)

C.A.

(cresc. poco a poco)

Cl. (Bb) 1 2

(a2)

(cresc.)

intense

f cresc.

Bsn. 1 2

(cresc. poco a poco)

Cbsn.

(cresc. poco a poco)

Hn. 1 3

cresc. poco a poco

2 4

cresc. poco a poco

Tpt.(Bb) 1 2 3

(cresc.)

2.3

con sord. (straight)

mf biting

Tbn. 1

con sord. (straight)

mf biting

2

con sord. (straight)

mf biting

3

con sord. (straight)

mf biting

Tuba

(Vib.)

cresc. poco a poco

Perc.

(Cowb.)

(cresc.)

Pf.

(cresc.)

II

Vln. 1 (div. a 3)

1.

(cresc.)

2.3

(cresc.)

unis.

Vln. 2 (div. a 3)

1.2

(cresc.)

3.

(cresc.)

Vla. (div.)

(cresc.)

Vlc.

(cresc.)

Cb. (div.)

(cresc.)

[illegible]

394

slowly gliss. around note (+/- ¼ tone)

Ob. 1 2

[*f* *fff*] slowly, occasionally and independently

slowly gliss. around note (+/- ¼ tone)

S.Sax. 1 2

[*f* *fff*] slowly, occasionally and independently

Fl. 1 2

f *fff* *f* *molto* *molto* *mf* *f*

C.A.

f *fff* *f* *molto* *molto* *mf* *f*

slowly gliss. around note (+/- ¼ tone)

Cl. (B♭) 1 2

[*f* *fff*] slowly, occasionally and independently

Bsn. 1 2

f *fff* *f* *molto* *molto* *mf* *f*

Cbsn.

f *fff* *f* *molto* *molto* *mf* *f*

Hn. 1 3 2 4

f *fff* *f* *molto* *molto* *mf* *f*

Tpt. (B♭) 1 2 3

f *fff* *f* *molto* *molto* *mf* *f*

Tbn. 1 2 3

f *fff* *f* *molto* *molto* *mf* *f*

Tuba

f *fff* *f* *molto* *molto* *mf* *f*

Perc. (Sizzle cymb.)

Chic cymb. *p* *f* *l.v.* (damp slightly)

Pf.

f *fff* *f* *molto* *molto* *mf* *f*

Vln. 1 (div. a 3)

1. *f* *fff* *f* *molto* *molto* *mf* *f*

2.3 *f* *fff* *f* *molto* *molto* *mf* *f*

Vln. 2 (div. a 3)

1.2 *f* *fff* *f* *molto* *molto* *mf* *f*

3. *f* *fff* *f* *molto* *molto* *mf* *f*

Vla.

f *fff* *f* *molto* *molto* *mf* *f*

Vlc.

f *fff* *f* *molto* *molto* *mf* *f*

Cb.

f *fff* *f* *molto* *molto* *mf* *f*

senza sord.

senza sord.

ord.

ord.

div.

unis.

div.

unis.

più *f*

[illegible]

400

veloce *veloce*

mp cresc. *ff* *f* *fff*

veloce *mp cresc.* *ff* *f* *fff*

a2 6 6 6 3

Bass drum *f* *più f*

Perc. *f* *fff*

Picc. *(cresc.)* *fff* *f* *fff*

Fl. 1 2 *(cresc.)* *fff* *f* *fff*

C.A. *(fltg. ad lib.)* *fff* *f* *fff*

Cl. (B♭) 1 2 *(cresc.)* *fff* *f* *fff*

Bsn. 1 2 *(fltg. ad lib.)* *fff* *f* *fff*

Cbsn. *fff* *f* *fff*

Hn. 1 3 2 4 *a2* *f* *fff* *poco* *fff* *f* *fff*

Tpt.(B♭) 1 3 2 *a2* *f* *fff* *f* *fff*

Tbn. 1 2 *fff* *f* *fff*

Tbn. 3 Tuba *fff* *f* *fff*

Perc. *(susp. cymb.)* *cresc.* *(Tam-tam)* *cresc.* *f* *fff*

Pf. *fff* *f* *fff*

Vln. 1 (div. a 4) *(cresc.)* *8va.* *fff* *cresc.* *fff* *div. a 2* *fff*

Vln. 2 *(cresc.)* *fff* *fff* *unis.* *fff* *div.* *fff*

Vla. (div.) *f* *fff* *fff* *unis.* *fff* *div.* *fff*

Vlc. *f* *fff* *fff* *unis.* *fff* *div.* *fff*

Cb. *unis., ord.* *fff* *fff* *fff* *fff*

Oo *Presto con fuoco* ♩ = 90 (♩ = 180)

Oo *Presto con fuoco* ♩ = 90 (♩ = 180)

Oo *Presto con fuoco* ♩ = 90 (♩ = 180)

Oo *Presto con fuoco* ♩ = 90 (♩ = 180)

404

Picc.

Fl. 1
2

C. A.

Cl. (B♭) 1
2

Bsn. 1
2

Cbsn.

Hn. 1
3
2
4

Tpt. (B♭) 1
2
3

Tuba

Perc.

Pf.

Vln. 1 (div.)

Vln. 2

Vla. (div.)

Vlc.

Cb.

408

Balconies

Ob. 1 2

S.Sax. 1 2

Picc.

Fl. 1 2

C.A.

Cl. (B♭) 1 2

Bsn. 1 2

Cbsn.

Hn. 1 3 2 4

Tpt.(B♭) 1 2 3

Tbn. 1

Tuba

Snare drum

Perc. Xylophone

Pf.

Vln. 1 (div.)

Vln. 2 (div.)

Vla. (div.)

Vlc.

Cb.

a2

ff *mp* *ff*

ff *mp* *ff*

senza sord. *ff* *mp* *ff*

Tenor drum

Susp. cymb. (wood beaters)

412

Balconies

Ob. 1 2

S.Sax. 1 2

Picc.

Fl. 1 2

C.A.

Cl. (B♭) 1 2

Bsn. 1 2

Cbsn.

Hn. 1 3 2 4

Tpt.(B♭) 1 2 3

Tbn. 1 2 2. senza sord. a2

Tuba

Snare drum

Perc.

Pf.

Vln. 1 (div.)

Vln. 2 (div.)

Vla. (div.)

Vlc.

Cb.

416

Balconies

Ob. 1 2

S.Sax. 1 2

Picc.

Fl. 1 2

C.A.

Cl. (B♭) 1 2

Bsn. 1 2

Cbsn.

Hn. 1 3 2 4

Tpt.(B♭) 1 2 3

Tbn. 1 2 3

Tuba

(Snare drum)

Perc. Bell tree

(Xylophone)

Pf.

(div.)

Vln. 1

Vln. 2 (div.)

Vla. (div.)

Vlc. (div.)

Cb.

f

mf

f

mf

f

Vary the pitch above and below by ca. ¼ tone (sliding)

senza sord. Vary the pitch above and below by ca. ¼ tone (sliding)

f

mf

f

420 **Pp**

Balconies

Ob. 1 2 *ff*

S.Sax. 1 2 *ff*

Picc. *fff*

Fl. 1 2 *fff*

C.A. *fff*

Cl. (B♭) 1 2 *fff*

Bsn. 1 2 *fff*

Cbsn. *fff*

Pp

Hn. 1 3 2 4 *fff*

Tpt. (B♭) 1 2 3 *fff*

Tbn. 1 2 *ff* brassy

3 *ff* brassy

Tuba *fff*

Tenor drum

Susp. cymb. *f*

Perc. *fff*

Pf. *fff*

Pp

Vln. 1 *fff*

Vln. 2 (div.) *fff*

Vla. *fff*

Vlc. *fff*

Cb. *fff*

424

1. play this note slightly sharp

2. play this note slightly flat

Bal. con. 1 2

Ob. 1 2

S.Sax. 1 2

Picc.

Fl. 1 2

C.A.

Cl. (B♭) 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tpt.(B♭) 1 2 3

Tbn. 1 2 3

Tuba

(Tenor drum) Snare drum

(Susp. cymb.) Bell tree

Perc. (Xyl.) Susp. cymb.

Pf.

(div.)

Vln. 1

Vln. 2 (div.)

Vla. (div.)

Vlc. (div.)

Cb.

428

Balconies

Ob. 1 2

S.Sax. 1 2

Picc.

Fl. 1 2

C.A.

Cl. (B♭) 1 2

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tpt.(B♭) 1 2 3

Tbn. 1 2 3

Tuba

Perc.

Pf.

Vln. 1

Vln. 2 (dic.)

Vla. (div.)

Vlc.

Cb.

ff

ff brassy

ff brassy

ff brassy

Tenor drum

Sizzle cymb. *mp* l.v.

432

Balconies

Ob. 1 *f* *ff* *f* *ffmf* *roughly*

Ob. 2 *f* *ff* *f* *ffmf* *roughly*

S.Sax. 1 *f* *ff* *f* *ffmf*

S.Sax. 2 *f* *ff* *f* *ffmf*

Picc. *f* *ff* *f* *ffmf*

Fl. 1 *f* *ff* *f* *ffmf*

Fl. 2 *f* *ff* *f* *ffmf*

C.A. *f* *ff* *f* *ffmf*

Cl. (B♭) 1 *f* *ff* *f* *ffmf*

Cl. (B♭) 2 *f* *ff* *f* *ffmf*

Bsn. 1 *f* *ff* *f* *ffmf*

Bsn. 2 *f* *ff* *f* *ffmf*

Hn. 1 *f* *ff* *f* *ffmf*

Hn. 2 *f* *ff* *f* *ffmf*

Hn. 3 *f* *ff* *f* *ffmf*

Hn. 4 *f* *ff* *f* *ffmf*

Tpt.(B♭) 1 *f* *ff* *f* *ffmf*

Tpt.(B♭) 2 *f* *ff* *f* *ffmf*

Tpt.(B♭) 3 *f* *ff* *f* *ffmf*

Tbn. 1 *mp* *f* *mf* *f* *mf*

Tbn. 2 *cresc.* *f* *mf* *f* *mf*

Tbn. 3 *mp* *f* *mf* *f* *mf*

Tuba *f* *ff* *f* *ffmf*

(Tenor drum) *f* *ff* *f* *ffmf*

Snare drum *mp* *f* *mp* *ff*

Perc. (Sizzle cymb.) *non troppo*

Perc. (Xyl.) *f* *ff* *f* *ffmf*

Pf. *f* *ff* *f* *ffmf*

Vln. 1 (div.) *f* *ff* *f* *ffmf*

Vln. 2 (div.) *f* *ff* *f* *ffmf*

Vla. (div.) *f* *ff* *f* *ffmf*

Vlc. (div.) *f* *ff* *f* *ffmf*

Cb. *f* *ff* *f* *ffmf*

The image displays a page from a musical score, likely for a symphony orchestra. The page is divided into several systems, each containing staves for different instruments. The instruments listed on the left include Ob. (Oboe), S.Sax. (Soprano Saxophone), Perc. (Percussion), Picc. (Piccolo), Fl. (Flute), C.A. (Cor Anglais), Cl. (B♭) (Clarinet in B-flat), Bsn. (Bassoon), Hn. (Horn), Tpt. (B♭) (Trumpet in B-flat), Tbn. (Trombone), Tuba, Perc. (Percussion), Pf. (Piano), Vln. 1 (div.) (Violin 1), Vln. 2 (div.) (Violin 2), Vla. (Viola), Vlc. (Violoncello), and Cb. (Contrabass).

The score is written in 5/16 time, marked "rit. molto" (rhythmically very much). The tempo is indicated as "Raucous ♩ = ca. 80". The key signature is one flat (B♭). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *ff*, *cresc.*, *poco a poco*). There are also performance instructions in Italian, such as "breathe at irregular intervals, vary tuning with each new note" and "free bowing, sul pont.".

The page is numbered 73 in the top right corner. The score is divided into measures, with some measures containing multiple staves for different instruments. The notation is complex, with many notes and rests, and some measures contain multiple staves for different instruments.

441

7/8

5/4

7/8

Ob. 1 2

S.Sax. 1 2

(Bass drum)

Perc.

7/8

5/4

7/8

Senza misura

ca.10"

accel. changes

f cresc. molto

accel. changes

f cresc. molto

accent more frequently

f cresc. molto

Picc.

1

Fl. 2

C.A.

Cl. (Bb) 1

B.Cl.

Bsn. 1 2

Cbsn.

7/8

5/4

7/8

Senza misura

ca.10"

breathe as necessary

gliss. from B to C

cresc. molto

accel. → trem./fltg. ad lib.

cresc. molto

accel. → trem./fltg. ad lib.

cresc. molto

accel.

cresc. molto

♩ = ca.90

repeat independently and freely, varying the order of the two motifs

accel. changes

cresc. molto

cresc. molto

1

Hn. 2 4

1

Tpt.(Bb) 2 3

1

Tbn. 2 3

Tuba

7/8

5/4

7/8

Senza misura

ca.10"

repeat independently, varying tempo slightly

cresc. molto

repeat independently, varying tempo slightly

cresc. molto

1. play some repetitions slightly sharp or flat

rall. molto e più pesante

cresc. molto

accel.

cresc. molto

rall. molto e più pesante (reach ●) very gradually flatten the notes

cresc. molto

accel.

cresc. molto

poco rall.

cresc. molto

(Snare drum) (insert motif as before)

(Low Tom-tom)

Perc.

(Tam-tam) add occasional accents

roll only

f cresc.

accent more frequently

f cresc.

f cresc.

Pf.

sim.

cresc.

7/8

5/4

7/8

Senza misura

ca.10"

accel. bow changes

f cresc. molto

accel. bow changes

f cresc. molto

accel. bow changes

f cresc. molto

accel. bow changes

f cresc. molto

accel. bow changes

f cresc. molto

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

* Throughout this section, no note should be longer than a semiquaver in duration, except for those with a *tenuto* mark.

452

BCI.

Hn. 1 3 (a2)

Hn. 2 4 (a2)

Tbn. 1 2 2.

Tbn. 3

Perc. 3 Roto-toms (low, mid, high)

(Kick drum)

Pf.

Cb.

2/4 3/4

456

3/4 Ss

4/4 3/8 3/4

BCI.

Hn. 1 3

Hn. 2 4

Tpt.(Bb) 1 2 3 a3 sempre stacc.*

Tbn. 1 2 1.

Tbn. 3

Perc.

Pf.

Cb.

3/4 Ss 4/4 3/8 3/4

* Throughout this section, no note should be longer than a semiquaver in duration, except for those with a *tenuto* mark.

461

BCI.

1
3

Hn.

2
4

Tpt. (Bb)

1
2
3

Tbn.

1
2

Perc.

3 Roto-toms (low, mid, high)

Pf.

Cb.

2/4

3/4

465

Tt

sempre stacc.**

3/4

4/4

3/8

3/4

non troppo stacc.

Fl.

1
2
3

Ob.

3

Cl. (Bb)

1

BCI.

sempre stacc.**

sim.

Bsn.

1
2

Cbsn.

ff

sempre stacc.**

sim.

1
3

Hn.

2
4

Tpt.(Bb)

1
2
3

Tbn.

2
3

Perc.

Pf.

sim.

3/4

4/4

3/8

3/4

Tt

3/4

* Fl.3 may optionally play Piccolo, sounding at written pitch.

** See note on previous page.

[illegible]

474 **3/4** **Uu**

Fl. 1 *fff*

Fl. 3 to Picc.

Ob. 3 *fff*

Cl. 1 *fff*

BCL. *fff* *sim.*

Bsn. 1 *fff* *sim.*

Bsn. 2

Cbsn. *fff*

Hn. 1 *fff* *sim.*

Hn. 2 *fff* *sim.*

Tpt.(Bb) 1 *fff* *sim.*

Tpt.(Bb) 2 *fff* *sim.*

Tbn. 1 *fff* *sim.*

Tbn. 2 *fff* *sim.*

Tuba *fff* *sim.*

Marimba *f* very dry *sim.*

Perc. *ff* *mf* *mp*

Pf. *fff* *sim.*

3/4 **Uu**

4/4

3/8

3/4

Vln. 1

Vln. 2

Vla.

Vlc.

Cb. *fff*

* Bracketed notes are for instruments without a 5th string or extension.

480

Ob.

S.Sax.

Perc.

Picc.

Fl.

Ob. 3

Cl. (Bb) 1

BCL.

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tpt.(Bb) 1 2 3

Tbn. 1 2 3

Tuba

Perc. (Mar.) (Kick drum)

Pf.

Vln. 1

Cb.

2/4

4/4

Vv

Largo ♩ = ca.58

pp

p

mp

ppp cresc.

div. a 4

8va.....

poco sul pont.

485

Robust and energetic
♩ = ca.80

3/4

4/4

3/8

Balco-
nies

Ob.
2

1

S.Sax.
2

Perc.
mp

3/4

play D and lip it down

Robust and energetic
♩ = ca.80

Picc.
p

1

Fl.
2

Ob. 3

Cl. (Bb) 1

Bcl.

Bsn. 1
2

Cbsn.

3/4

Robust and energetic
♩ = ca.80

4/4

3/8

Hn.
1
2
3

Tpt.(Bb)
1
2
3

Tbn.
1
2
3

Tuba

Perc.
Kick drum

Pf.

3/4

Robust and energetic
♩ = ca.80

4/4

3/8

Vln. 1

Cb.

491

3/8 3/4

Fl.

Ob.

Cl. (Bb)

BCL.

Bsn.

Cbsn.

Hn.

Tpt. (Bb)

Tbn.

Tuba

Perc.

Pf.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

496

58

34 (Simply) Ww

44

38

34

1

Fl.

2

Ob. 3

Cl. 1

BCL.

Bsn. 1
2

Cbsn.

1
3

Hn.

2
4

1
2
3

Tpt.(Bb)

1
2
3

Tbn. 2

3

Tuba

Perc.

Pf.

58

34 (Simply) Ww

44

38

34

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

502

7/8 4/4

Balconies

1 Ob.

2

1 S.Sax.

2

Perc.

Picc.

1 Fl.

2

Ob. 3

Cl. (B♭) 1

B.Cl.

Bsn. 1

2

Cbsn.

1 3

Hn.

2 4

Tpt.(B♭) 1

1

2 3

Tbn.

Tuba

1 Perc.

2

Pf.

7/8 4/4

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

poco sul pont.
8va.....
div. a 4
ppp

[illegible]

[illegible]

Aaa
Largo ♩ = ca.56

Aaa
Largo ♩ = ca.56

Aaa
Largo ♩ = ca.56

526

Ob.

2

1

S.Sax.

2

Fl.

3

C.A.

Cl. (B♭) 1

B.Cl.

Bsn.

2

Cbsn.

Hn.

2

4

Tpt.(B♭) 1

2

3

Tbn.

3

Tuba

Perc.

(Mar.)

Pf.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

rit.

mf

p

senza dim.

mp

p

ossia 8va

f

p

8va.....

mp

p

unis.

div.

a3 dolce, con vib.

532

Balconies

Ob.

2

S.Sax.

2

Picc.

Fl.

2

C.A.

Cl. (Bb)

1

BCL.

Bsn.

2

Cbsn.

Hn.

3

2

4

Tpt.(Bb)

1

2

3

Tbn.

3

Tuba

Gongs

Perc.

8va.....

Pf.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

f *ma dolce* *p* 1. Solo

pp Tam-tam *ppp*

Stuart MacRae

Ixion

Instrumentation

Clarinet in B flat
Violoncello
Piano

Duration c.15-16 minutes

The clarinet part is transposed (in B flat) in the score.

Performance note

Ixion has 8 'moments' which are numbered 1-8 in the score.

In performance, these should run without a break between moments.

Accidentals apply to the whole bar, until cancelled.

In the clarinet part, 'timbral trills' denote a rapid alternation between the notated pitch and either another fingering for that pitch or a microtonal pitch close to the notated pitch.

Commissioned by the Court of the University of Glasgow, in 2014,
under the terms of the McEwen Bequest

The first performance is scheduled for 6th November 2014.

Ixion

Stuart MacRae

① **Powerfully**
♩ = 48

Clarinet in B♭

Violoncello
pizz
Powerfully
♩ = 48
fff

Piano
fff
fff
fffz
Ped.

Cl.
3
ff — *mf* *f* — *mp* *sfz* *mp*

Vc.
3
sfz
non arp.

Pno.
3
fffz
Ped.

6

Cl. *sfz* *mp* *sfz* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p*

Vc. *sfz* *f* *sfz* *ff* arco

Pno. *sfz* *ff* *sfz* *ff* *sonore* *pp*

Red. *8^{vb}* *Red.*

10 Delicately (at the same tempo)

Cl. *ppp*

Vc. *ppp*

Pno. *ppp* *pp* *una corda*

Red. *8^{vb}*

14 ②

Cl. *pp*

Vc. *pp* *p* *pp* *p*

Pno. *pp*

Red. *8^{vb}*

23

2a

Cl.

Vc.

Pno.

pppp *ppp* *mp*

pp *p* *pp* *p* *mp*

p

Red.
tre corde

26

Cl.

Vc.

Pno.

p *mp* *p*

p *mp* *p*

mp *mf*

29

2b

a little faster ♩ = 60

Cl.

Vc.

Pno.

f *ff*

f *ff* *mf* *ff*

ff

Red.

2c

32 a tempo ♩ = 48

Cl. *espr.* *p* *mp* *pp* *p* *pp* *mp* *pp* *mp* *pp*

Vc. *p* *mp* *pp* *p* *pp* *mp* *pp* *mp* *pp*

Pno. *p* *una corda* *pp*

Ped.

2d

Cl. *mp* *pp* *p espr.*

Vc. *mp* *pp*

Pno. *pp*

Ped.

Cl. *ppp* rit. a tempo rit. a tempo

Vc. *ppp* rit. a tempo rit. a tempo

Pno. *ppp* rit. a tempo rit. a tempo

Ped.

46 **Extremely delicately** **3**

Cl. *ppp* *pp* **3**

Vc. *ppp*

Pno. *ppp* **Extremely delicately** *8va* **3** **5** *8vb* *Ped.*

50 **3a**

Cl. *ppp* *pp* *ppp* **3**

Vc. *ppp*

Pno. *8vb* **3** **3**

53

Cl. *ppp* **3** **3**

Vc. *ppp*

Pno. *8va* **5** **5** **5** *8vb* **8**

57 3b

Cl. *ppp*

Vc. *ppp*

Pno. *ppp*

tre corde *una corda* *1/2 Ped.* *Ped.* *8vb*

61

Cl. *pp* *pp* *ppp*

Vc.

Pno.

66 3c

Cl.

Vc.

Pno. *pp* *ppp*

Ped. *8vb*

73 **With an increasing sense of motion and energy**

Cl. *ppp* [2.3] [3.2]

Vc. *ppp* [2.3] [3.2]

Pno. *pp* *8va* [2.3] [3.2]

Ped.
tre corde

77 *trem. (unmeasured)* [2.3.2] [2.3.2] [2.3.2] [2.3.2] *ppp* *p* *ppp* *p* *ppp* *trem. (unmeasured)*

Cl. [3.2.2] [3.2.2]

Vc. [3.2.2]

Pno. [3.2.2] [3.2.2]

Ped. *8vb*

80 **4a** *timbral* *p* *ppp* *p* *ppp*

Cl. *p* *ppp*

Vc. *p*

Pno. *ppp espr.* *trem. (unmeasured)*

(senza Ped.)

83

Cl. *timbral* *p* *pp* *mp*

Vc.

Pno. *p* *pp*

Ped. *8vb*

86

Cl. *(tr)* *mf* *pp* *timbral*

Vc. *mp* *pp*

Pno. *mp*

(8)

90

Cl. *(timbral)* *(tr)* *p* *pp*

Vc. *p*

Pno. *ppp* *mp* *3* *3* *3*

Ped. *8va* *8vb*

Detailed description: This page contains three systems of musical notation for a Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.) ensemble. The first system (measures 83-85) features a Clarinet part with a 'timbral' effect and dynamics of *p*, *pp*, and *mp*. The Violoncello and Piano parts provide harmonic support with various textures. The second system (measures 86-89) includes a Clarinet trill and a 'timbral' effect, with dynamics ranging from *mf* to *pp*. The Piano part has a marked *mp* section. The third system (measures 90-94) shows the Clarinet with 'timbral' effects and trills, and the Piano with triplets and a *ppp* section. Pedal points and octave markings (*8va*, *8vb*) are indicated throughout.

92 **4c**

Cl. *p*

Vc. *sul pont*
poco ff *sim.*

Pno. *pp*

93

Cl. *mp*

Vc. *mp* *mf* *5*

Pno. *p* *8va* *3*

94

Cl. *6* *6* *(sp)* *6* *nat.* *6* *3* *6*

Vc. *> p* *submf* *5* *6* *3* *6*

Pno. *mp* *pp* *5* *5* *5* *5* *5* *8vb*

This musical score page contains three systems of music for measures 92, 93, and 94. Each system includes staves for Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.).
- Measure 92: The Clarinet part begins with a circled '4c' and a dynamic of *p*. The Violoncello part has a *sul pont* instruction and dynamics of *poco ff* and *sim.*. The Piano part features a triplet in the bass and a *pp* dynamic.
- Measure 93: The Clarinet part has a dynamic of *mp*. The Violoncello part includes dynamics of *mp* and *mf*, and a quintuplet marked '5'. The Piano part has a *p* dynamic and an *8va* instruction.
- Measure 94: The Clarinet part contains sixteenth-note runs with dynamics *6*, *6*, *(sp)*, *6*, *nat.*, *6*, and a triplet marked '3'. The Violoncello part starts with *> p* and *submf*, followed by a quintuplet '5' and other dynamics. The Piano part begins with *mp* and *pp*, followed by five quintuplets marked '5' and an *8vb* instruction.

95

Cl. *mf* 3 *f* 6 3 5

Vc. *f* 5 5

Pno. *mp* 5 5 5 5 5 3 5 3

96

4d

Cl. 5 5 5 3 5 5

Vc. *ff*

Pno. *ff* 3 *mf* 5 *ff* *ff* Ped.

97

Cl. 5 5 *f*

Vc. *f*

Pno. *ff* 8va *mf* 6 6 6

Detailed description: This musical score page contains three systems of music for measures 95, 96, and 97. The instruments are Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.).
- Measure 95: Cl. has a melodic line with dynamics *mf* and *f*, and fingerings 3, 6, 3, 5. Vc. has a sustained note with dynamic *f* and fingering 5. Pno. has a complex texture with a melody in the right hand and a bass line in the left hand, with dynamics *mp* and fingerings 5, 5, 5, 5, 5, 3, 5, 3.
- Measure 96: Cl. has a melodic line with fingerings 5, 5, 5, 3, 5, 5. Vc. has a sustained note with dynamic *ff*. Pno. has a complex texture with a melody in the right hand and a bass line in the left hand, with dynamics *ff*, *mf*, and *ff*, and fingerings 3, 5, 3. A *ff* Ped. marking is present at the end of the measure.
- Measure 97: Cl. has a melodic line with fingerings 5, 5, and dynamic *f*. Vc. has a sustained note with dynamic *f*. Pno. has a complex texture with a melody in the right hand (marked 8va) and a bass line in the left hand, with dynamics *ff* and *mf*, and fingerings 6, 6, 6.

98

Cl. *ff* *f* *ff*

Vc. *fff*

Pno. *fff*

6 6 3 8^{vb}

99

Cl. *f* *ff* *f*

Vc.

Pno. *mf*

6 6 6 6 8^{vb} Ped.

100

Cl. *ff* 5 5 5

Vc.

Pno. *ff* *fff* 6 3 8^{vb}

This musical score page contains three systems of music for measures 98, 99, and 100. Each system includes staves for Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.).
- Measure 98: The Clarinet part begins with a fortissimo (ff) dynamic, followed by a forte (f) section, and ends with another fortissimo (ff) section. The Violoncello part is marked fortississimo (fff). The Piano part features a fortississimo (fff) dynamic, with sixteenth-note patterns in both hands, including triplets and an 8^{vb} (8va below) marking.
- Measure 99: The Clarinet part starts with a forte (f) dynamic, moves to fortissimo (ff), and ends with a forte (f) dynamic. The Violoncello part has a long note. The Piano part is marked mezzo-forte (mf) and features sixteenth-note patterns in both hands, with a pedaling instruction (Ped.) at the end.
- Measure 100: The Clarinet part is marked fortissimo (ff) and includes quintuplets (5). The Violoncello part has a long note. The Piano part features fortissimo (ff) and fortississimo (fff) dynamics, with sixteenth-note patterns in both hands, including triplets and an 8^{vb} (8va below) marking.

101

Cl.

f *ff* *ffff*

Vc.


(8)

Pno.

6 6 6 6

8^{vb}

Red.



102 (4e)

Cl.

ff *mf*

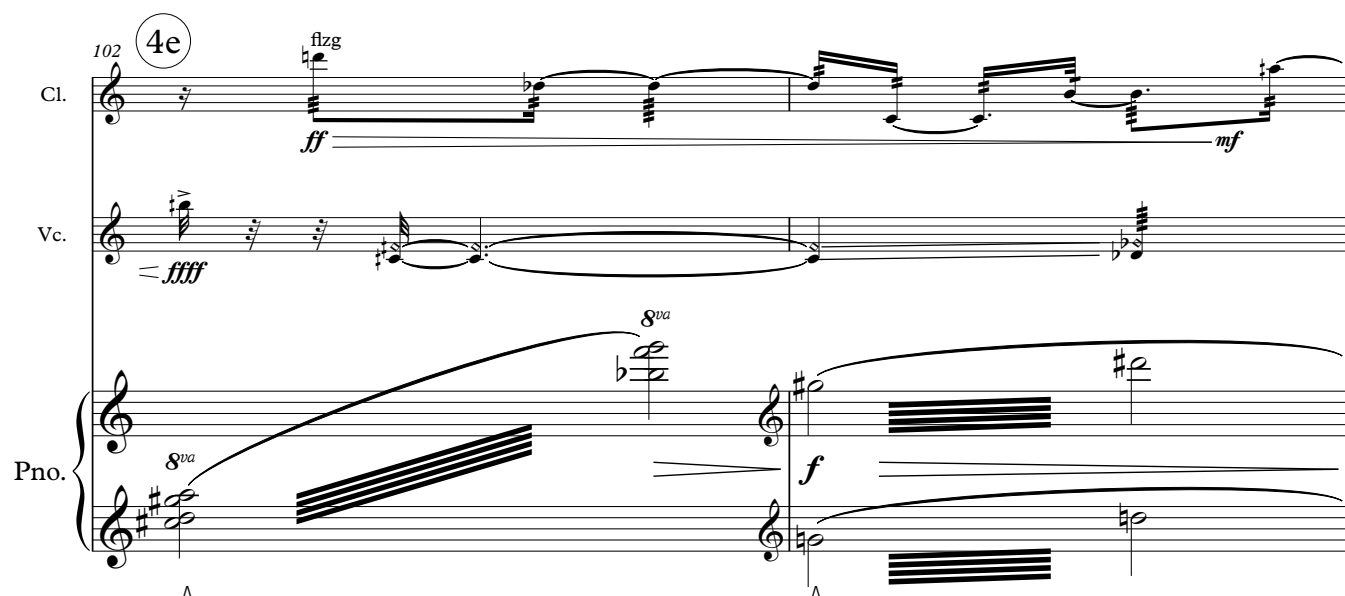
Vc.

ffff

Pno.

8^{va}

f



104

Cl.

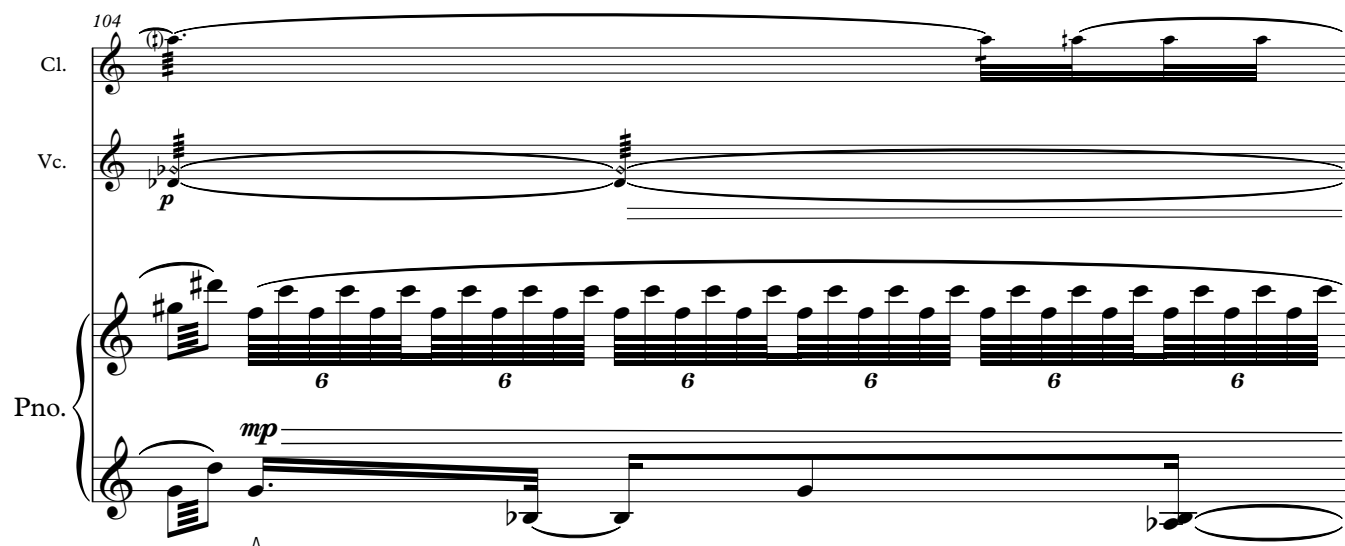
Vc.

p

Pno.

mp

6 6 6 6 6 6



105

Cl.

Vc.

Pno.

pp

pp

6 6 6 6 6 6 6 6

106

Cl.

Vc.

Pno.

6 6 6 6 6

108

5 With poise

Cl.

Vc.

Pno.

pp

pp

5 5 5 5 5 5 5

With poise

110

Cl. *5 5 5 5 5 5 5 5*

Vc.

Pno. *8va* *p* *pp* *Ped.*

112

Cl. *7 3:2 5 5*

Vc. *pp* *8va* *7 7*

Pno. *f* *p* *8va* *3 3*

114

Cl. *5a* *5 5 5 5 5 5 5 5*

Vc.

Pno. *8va* *mp* *pp*

117

Cl.

Vc.

Pno.

pp

mp

pp

120

Cl.

Vc.

Pno.

5b

p

123

Cl.

Vc.

Pno.

ppp

pp

125 **5c**

Cl.

Vc.

Pizz. *p* arco *ppp*

Pno.

ppp

132 **6** Powerfully

Cl.

Vc.

fff

Powerfully

Pno.

fff

fff

fffz

Red.

134

Cl.

f *fff*

Vc.

fffz

Pno.

136 **6a**

Cl. *fff* *p* *fff*

Vc. *fff*

Pno. *fff* *fff*

8vb *fffz* *8vb*

Ped.

141 **7** *Wistfully* *rit.*

Cl. *pp*

Vc. *pp*

Pno. *pp* *rit.*

una corda *Ped.*

8 Energetically

148 ♩ = 148

Cl. *mf*

Vc. *mf*

Energetically
♩ = 148

Pno. *mf* 8^{vb}

154

Cl.

Vc.

Pno. 8^{vb}

159

Cl. 8a

Vc.

Pno. 8^{vb}

The musical score is written for three staves: Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The tempo is marked as 148 beats per minute, with a quarter note equal to one beat. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic markings are *mf* (mezzo-forte) and 8^{vb} (eight times very soft). The section is marked with a circled '8' and a circled '8a'. The piano part includes a bass line with an 8^{vb} marking.

164

Cl.

Vc.

Pno.

8^{va}

8^{vb}

168

Cl.

Vc.

Pno.

f *mf*

f

a little held back

f

f *mf*

f

a little held back

172 **piu mosso** ♩ = 152

Cl. *f* *mf*

Vc. *f* *mf*

piu mosso ♩ = 152

Pno. *f* *mf* emphasise the upward scales in both hands

8^{va} 15^{ma} 8^{va}

176

Cl.

Vc.

Pno. (15) (8)

180

Cl.

Vc.

Pno. (15) (8)

183

Cl. *f* *mf*

Vc. *cresc.*

Pno. *cresc.*

186

Cl. *ff* *mf* *ff* 8c

Vc. *ff*

Pno. *f* *ff*

190

Cl.

Vc. 5 5 5 4:3

Pno. 8

8^{vb}
Ped.

193

Cl. *dim.*

Vc. *sempre ff*

Pno. *dim.*

(15)

pedal may be lifted occasionally between indicated places to allow low notes to clear

195

Cl.

Vc.

Pno.

(15)

197

Cl. **8d**

Vc. *f*

Pno. *mf* più leggero *r.h. sempre mf* *l.h. dim.*

199

Cl.

Vc.

Pno.

202

Cl.

Vc.

Pno.

(mf)

-mp dim.

205

Cl.

Vc.

Pno.

(8e)

(mf)

p

208

Cl.

ff *mf* *ff*

Vc.

ff

Pno.

(15)

211

Cl.

f

Vc.

f poco a poco cresc.

Pno.

(15)

215

Cl.

Vc.

Pno.

(15)

218 8f

Cl.

Vc.

Pno.

221

Cl.

Vc.

Pno.

223

Cl.

Vc.

Pno.

225

Cl.

Vc.

Pno.

sfz

sim.

15^{ma}

Red.

227

Cl.

Vc.

Pno.

15^{ma}

Red.

dim.

8g

229

Cl.

Vc.

Pno.

15^{ma}

pp

15^{ma}

232

Cl.

Vc.

Pno.

mf

mf

15^{ma}

┌

235

Cl.

Vc.

Pno.

8h

ffz

3

molto

ffz

off the string

ff

15^{ma}

pp

8^{va}

sub. ff

Ped.

238

Cl.

Vc.

Pno.

flzg.

ff

8^{va}

ff

(8)

240

Cl.

Vc.

Pno.

(8)

242

Cl.

Vc.

Pno.

mp

244

Cl.

Vc.

Pno.

ff

dim.

246

Cl.

Vc.

Pno.

ffp

f

mp

248

Cl.

Vc.

Pno.

ff

sf

mp

250

Cl.

Vc.

Pno.

ff

sf

ff

sf

ff

252

Cl.

sfp *ff* *f*

Vc.

Pno.

Ped.

254

Cl.

Vc.

Pno.

256

Cl.

Vc.

Pno.

cresc.

258

Cl. *ff* *3* *3*

Vc. *ff*

Pno. *ff* *f* *ff* *f*

Ped. Ped. Ped. sim. *Ped.* *Ped. Ped.*

261

Cl. *8*

Vc.

Pno. *8* *3* *3* *3* *3*

Ped. sim.

$\text{♩} = 101.3333$

265

Cl. *8j* *ff*

Vc. *ff* *ossia:*

Pno. *ff* *Ped.* *sim.*

267

Cl.

Vc.

Pno.

ff

ff

senza Ped.

col Ped.

269

Cl.

Vc.

Pno.

fff martellato

senza Ped.

271

Cl.

Vc.

Pno.

273

Cl. *fff*

Vc. *fff*

Pno. *col Ped.*

33

8k ♩ = 135

275

Cl. *sfp*

Vc. *sfp*

Pno. *sub.mp*

♩ = 135

♩ = 101.333

277

Cl. *ff* *sfp*

Vc. *ff* *sfp*

Pno. *p mf* *Ped.*

♩ = 101.333

280

Cl.

Vc.

Pno.

ff *sf*

f *mp* *mf*

ff Ped.

283

Cl.

Vc.

Pno.

ff

f

ff

286

Cl.

Vc.

Pno.

mp

mp

p

288 (81)

Cl. *sfmf*

Vc. *sfmf*

Pno. *mp* *mf*

290

Cl. *mp*

Vc. *mp*

Pno. *p*

292

Cl. *p* *pp*

Vc. *p* *p*

Pno. *pp*

una corda
Ped.

Edinburgh,
July 2013

Stuart MacRae

String Quartet no. 1
(2012)

Novello & Co.

for the Maggini Quartet

String Quartet No.1

Stuart MacRae

Duration: approx. 25 minutes

Performance notes

Tempo

Metronome marks are included as a guideline to the performers. Capturing the character of the music is more important than observing these metronome marks exactly.

Where metric modulations (or pulse equivalences) are indicated, such relationships should be preserved to the greatest practicable extent. Some of these are approximate equivalences, indicated by the symbol “≈” in place of “=”.

In the section from bar 231 to bar 300 these metric modulations should create the effect of gradual, stepped accelerations that overlap – the slower-moving parts accelerate to become the faster-moving parts in the next phase of acceleration. This, and the sense of precipitate acceleration, are the most important outcomes of the given tempo relationships.

Accidentals



An accidental with an arrow attached (e.g. $\sharp\uparrow$ or $\flat\downarrow$ or $\natural\uparrow$) indicates a flattening or sharpening of the pitch of less than 1/4 tone. For example in viola: bar 436, $B\sharp\uparrow$ means between $B\sharp$ and $B\flat$.

A note with no accidental but a small arrow above or next to the note (e.g. \uparrow) indicates the smallest perceptible variation in tuning from the written note, in the direction specified. (e.g. cello bar 104).

Glissandi should always begin immediately and be continuous for the full notated duration until the next pitch is specified. Where a later slide between notes is desired “*port.*” (i.e. portamento) is written beside the glissando line.

Articulation and bowing

Some bowings (both slurs and up-bow/down-bow indications) and string specifications (e.g. I, IV etc.) have been suggested by the composer. These may be altered by the performers if desired.

An arrow from one bow position to another (e.g. sul pont. \longrightarrow molto sul pont.) indicates a gradual change from one position to the other, over the duration of the arrow

for the Maggini Quartet
STRING QUARTET No. 1

Stuart MacRae

Andante deciso (Tempo I)

♩ = 94

senza vib.

ten. ----- 7

Violin 1

pp mp mf f *fff* *dim.* *p fff sub.*

Violin 2

fff *ord. senza vib.*

Viola

fff > p *fff*

Violoncello

pp mp mf f *fff* *dim.* *p fff sub.*

5

p sub. fff sub. *con vib.* *mp sub. dim.*

fff *con vib.* *mp sub. dim.*

p sub. fff sub. *mp sub. dim.*

I II

9

senza vib. al tasto → very evenly sul tasto

p *f*

senza vib. *I II I II I II* *II I II I II I*

p *f* *p*

senza vib. *I* *f* *p*

p *f* *p*

I II I II *I II I* *senza vib.* *f* *p*

13

ord.

poco più *f*

cresc. con vib.

f *p* *f sub.* *p* *f cresc.*

f *p* *f sub.* *p* *f*

f *p* *f sub.* *p* *f*

Poco meno mosso ♩ = 90

poco sul pont.
con vib.

17

(cresc.)

ff

poco sul pont.
senza vib.

ff

poco sul pont.

ff *f*

poco sul pont.

ff *f*

poco marcato

ff

poco marcato

ff

20

più

più

molto

f *ff*

f *ff*

23 *senza vib.* *Tempo I* ♩ = 94

ord., flautato *mf sub., ma leggero*

con vib. *più dolce*

ord. *con vib.*

mf sub. *più dolce*

ord. *flautato*

mf sub., ma leggero

ord. *mf sub.*

mf sub.

26 *poco rall.* *Poco meno mosso* ♩ = 90

senza vib. *p* *mp* *pp*

senza vib. smoothly *p* *mp* *p*

poco *mp* *pp*

poco *p* *pp*

30 *poco* *mf* *p* *ff sub.* *con vib.* *I con vib.* *II V sim.* *fff*

mf *p* *ff sub.* *f* *con vib.* *ff* *f* *fff*

poco sul pont. *II* *ff sub.* *f* *con vib.* *ff* *f* *fff*

poco sul pont. *ff sub.* *f* *con vib.* *ff* *f* *fff*

34

senza vib.

mp

ord.
senza vib.

mp

fff *fff* *sffz*

sim.

mp

ord.

mp

poco

39

pp *mf* *p*

poco

con vib.

p *mf* *p*

pp *mf* *p*

poco

pp *mf* *p*

flaut.
con poco vib.

p *pp* *sim.*

poco sul pont.
senza vib.

mp *pp*

con poco vib.

poco sul pont.
senza vib.

mp *pp*

43

p *pp* *p > pp* *pp p* *> pp* *p > pp* *p > pp*

mp *pp* *mp* *pp* *p* *mp* *pp* *mp* *pp* *p*

mp *pp* *p* *mp* *pp* *mp* *pp* *p*

46

p *pp* *p* *pp* *p* *pp*

mp *pp* *mp* *pp* *p* *pp* *p*

mp *pp* *mp* *pp* *p* *pp* *p*

mp *pp* *mp* *pp* *p* *pp* *p*

49

p *pp* *sim.*

pp *p* *pp*

mp *pp* *mp* *pp* *mp*

mp *pp* *mp*

pp *p* *pp*

poco sul pont.
senza vib.

ord.
con poco vib.

53

p *pp* *p* *pp* *p* *pp* *p* *pp*

pp *p* *mp* *pp* *mp* *pp* *p* *mp*

pp *p* *mp* *pp* *mp* *pp* *p* *mp*

pp *p* *mp* *pp* *mp* *pp* *p* *mp*

59

(con vib.)

mp *mf* 3 3 3

p *mp* *p*

(con vib.)

pp *p* *mp* *mf*

mp

62

p

mp *p*

p *mp* *p* *mp*

p *sim.* (stacc. notes quieter)

mf

mf *mp* *mf* *mp* *mf* *mp* *mf*

65

This musical score is for measures 65 and 66 of 'The Swan' from 'The Nutcracker'. It is written for a piano and features five staves. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into two measures by a double bar line. Measure 65 contains a piano introduction with a forte (f) dynamic, a triplet of eighth notes, and a crescendo. Measure 66 features a melody in the right hand with dynamics ranging from mezzo-forte (mf) to piano (mp), and a bass line with a mezzo-forte (mf) dynamic and a 'poco' marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

67

mp *f* *mf sim.* *fmp* *fmp*

mf *f* *mf* *f* *mf sim.*

mp *mf* *f* (stacc. notes quieter)

poco marcato

f

69

Poco più agitato ♩ = 96

f *mf* *f* 3 *mf* *f* 3 *mf* *f* 3 *mf* *f* 3

f *mf* *f* 3 *mf* *f* 3 *mf* *f* 3 *mf* *f* 3

ff 6 3 6 3 6 3 6 3 6 3 6 3

< *ff* 3 3 3

Tempo giusto
(stesso tempo)

71

mf f mf mp mf mp

mf mp mf mp p 3 3

mf mp mf mp p 3 3

dim. mp

mf sim. sim. mp p

73

pp 3 3 3 3

pp 3 3 3 3

p

senza vib. pp

76

p

p

mp mf p

79

mf *p* *p* *con vib.*

82

pp *senza vib.*

85

leggero *pp leggero* *pp leggero* *con vib. sempre stacc.* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco*

stringendo

al

93

Violin I

Violin II

Viola

Cello/Double Bass

arco

95 $\text{♩} = 128$

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

97

rit.

ff

ff

ff

ff

99

Impetuoso $\text{♩} = 120$

fff ff

fff ff

fff ff

fff ff

poco stentato

poco stentato

poco stentato

poco stentato

fff ff

fff ff

fff ff

fff ff

stentato affrettando - - - - - stentato Strepitoso e pesante $\text{♩} = 124$ rit. molto - -

102

fff

A tempo (Strepitoso)
($\text{♩} = 124$)

104

sim.

108

* staccato notes always lighter/quieter than non-staccato notes

† † = smallest interval possible above written note (see notes at start of score)

113

117

(sempre sim.)

(sempre sim.)

(sempre sim.)

(sempre sim.)

martellato

martellato

martellato

martellato

122

Più meccanico (stesso tempo)

senza vib.
8va-----

senza vib.

senza vib.

senza vib.

senza vib.

127 8va-----

131 8va-----

136 8va-----

→ ord.

143

→ ord.

→ ord.

→ ord.

Vlns., Vla. (alternate notation)

8va.....

accel. - - - - -

151

fff sempre

fff sempre

fff sempre

fff

ossia

8va.....

Presto vivace ♩ = 144

154

(loco) *ruvido*

ruvido

ruvido

156

musical score for measures 156-157. The score is written for four staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a melodic line with eighth and sixteenth notes, marked *ruvido*. The third staff (bass clef) contains a melodic line with eighth and sixteenth notes. The fourth staff (bass clef) contains a melodic line with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 3/8.

158

musical score for measures 158-159. The score is written for four staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, marked with accents. The second staff (treble clef) contains a melodic line with eighth and sixteenth notes, marked with accents. The third staff (bass clef) contains a melodic line with eighth and sixteenth notes. The fourth staff (bass clef) contains a melodic line with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 3/8.

160

musical score for measures 160-161. The score is written for four staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a melodic line with eighth and sixteenth notes. The third staff (bass clef) contains a melodic line with eighth and sixteenth notes. The fourth staff (bass clef) contains a melodic line with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 3/8. The tempo marking *precipitando* is present above the first staff in measure 161.

162

sim.

sim.

sim.

164

Selvaggiamente (stesso tempo)

con vib.

Vln. 1 (alternative notation) etc.

con vib.

con vib.

Vla. (alternative notation) etc.

sim.

con vib.

167

170

senza vib. *mf* *fff* *f* *fff* con vib. breve

senza vib. *mf* *fff* *f* *fff* con vib. breve

senza vib. *mf* *fff* *f* *fff* con vib. breve

senza vib. *mf* *fff* *f* *fff* con vib. breve

175 Presto volante e ritmico (stesso tempo)

p leggerissimo

pp *p leggerissimo*

pp leggerissimo

177

p leggerissimo

179

pizz.

f giusto

Vln. 2 (alternate notation)

181

183

pochiss. vib.

pp

arco pochiss. vib.

pp

senza vib.

pp

senza vib.

con vib.

p

con vib.

p

con vib.

p

188

Musical score for measures 188-189. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The time signature is 3/8. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line. The third staff contains a sustained chord in the first half of the measure, followed by a melodic line in the second half. The fourth staff contains a melodic line. Dynamics include *pp* and *ppp*.

190

Musical score for measures 190-191. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line. The third staff contains a melodic line with a *pizz.* (con vib.) marking and a *f* dynamic. The fourth staff contains a melodic line. Dynamics include *f*.

pizz.
(con vib.)

f

Vla. (alternative notation)

192

Musical score for measures 192-193. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line. The third staff contains a melodic line. The fourth staff contains a melodic line.

194

196

arco
ossia

198

senza vib.

pp *pochiss.* *pp*

con vib.

pp

senza vib.

pp *pochiss.* *pp*

senza vib.

pp *pochiss.* *pp*

con vib.

202

Musical score for measures 202-203. The score is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#) and the time signature is 3/4. The first two staves contain complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The third staff (bass clef) has a long rest followed by a melodic line starting in measure 203, marked *pp* and *con vib.*, which then transitions to *mf*. The fourth staff (bass clef) has a melodic line starting in measure 202, marked *mf*, which transitions to *p* and then *pp* in measure 203.

204

Musical score for measures 204-205. The score is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#) and the time signature is 3/4. The first two staves contain complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The third staff (bass clef) has a long rest followed by a melodic line starting in measure 205, marked *pp* and *con vib.*, which then transitions to *mf*. The fourth staff (bass clef) has a melodic line starting in measure 204, marked *mf*, which transitions to *p* and then *pp* in measure 205.

206

Musical score for measures 206-207. The score is written for four staves: two treble staves and two bass staves. The key signature has one sharp (F#) and the time signature is 3/4. The first two staves contain complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The third staff (bass clef) has a melodic line starting in measure 206, marked *p*, which transitions to *pp* and then *mf* in measure 207. The fourth staff (bass clef) has a melodic line starting in measure 206, marked *mf*, which transitions to *p* and then *pp* in measure 207.

208

208

mf *pp* *mf*

pp *mf* *p*

p *pp* *mf* *p* *pp*

210

pp *mf* *pp* *mf* *pp* *mf*

mf *pp* *mf* *pp*

p dim.

mf *p dim.*

212

pp *mf* *pp* *f* *pp*

pp *f* *pp*

pp

pp

senza vib.

senza vib.

senza vib.

senza vib.

217

ppp *ppp* *ppp* *ppp*

con vib. *p* \rightarrow *pp*

con vib. *p* \rightarrow *pp*

con vib. *p* \rightarrow *pp*

con vib. *p* \rightarrow *pp*

3

3

223

senza vib. *ppp* con vib. *pp* *ppp* breve $\leftarrow \text{d.} = \text{d.} \rightarrow$

senza vib. *ppp* con vib. *pp* *ppp* breve

senza vib. *ppp* con vib. *pp* *ppp* breve

senza vib. *ppp* con vib. *pp* *ppp* breve

(non dim.)

Scorrevole ed espressivo $\text{d.} = 50$

231

mp *p* *mp* *p* *p* *mp* *p*

dolce

5 5 5 5 5 5 5

6 5 6 5 6 5 6

$\leftarrow \text{d.} = \text{d.} \rightarrow \text{d.} = 60$

3

6

5

6

mp *p* *mp* *p* *mp* *p*

dolce

234 $\text{♩} = 72$

mp 5 mf p

237 $\text{♩} = 86.5$

mp mf mp mf p mf p

239 $\text{♩} = 104$

cresc. mp mf p mf p

241 $\text{♩} = 125$

ff

f *cresc.*

arco *ff*

poco sfz

mp

244 $\text{♩} = 50$ $\text{♩} = 60$

First system of the musical score, measures 244 to 246. The tempo is marked $\text{♩} = 50$ and $\text{♩} = 60$. The score is in 3/8 time and features four staves: Violin I, Violin II, Cello/Double Bass, and Piano. Dynamics include *pp*, *mp*, *poco sfz*, and *sim.* Fingerings 5 and 6 are indicated for the Violin II and Cello/Double Bass parts.

250 $\text{♩} = 86.5$

f 5 5 5 *ord. arco* *mp* 5 5 5 *pizz.* *f* 3 6 *pizz.* *f* 5 3 *f* 3

252 $\text{♩} = 104$

f 5 5 6 *ff* 3 3 *mp* *f* 5 3 3 *ff* 5 6 *col legno* *arco ord. senza vib.* *p* *ff* *col legno* *v*

254

5 5 6 3 3 5 5 6 5 *arco ord.* *pizz.* *ff* *arco* *f* *p* *ff* *p* *ff* *p*

257

8va-----

mf *ff* *mf dolce* *dim.*

mp *f* *mf*

senza vib.

p *ff* *p* *ff* *mp* *ff* *ffp* *ff*

ff *p* *ff* *p* *ff* *ffp* *ff*

260

8va-----

p *mp*

(loco)

p *mp*

nail pizz. (con vib.)

mp

pizz. (con vib.)

mp

♩ = 125

264

arco

f *molto* *pp* *mp* *f* *molto* *pp*

arco

f *molto* *pp* *mp* *f* *molto* *pp*

269

breve
(\circ)
(\circ)
(\circ)
(\circ)

espressivo cantabile

$\leftarrow \circ = \text{half note} \rightarrow$
 $\leftarrow \text{half note} \rightarrow = 63$

pp *p*

pp 9 9 3 3

f 6 *molto* *pp* *mp*

f 6 *molto* *pp* *mp*

272

pp *p* *mp* *p*

pizz. *mf* 3 3 *molto* *pp* *sfz* *sfz*

arco *mf* 3 *pp* *sfz* pizz. *sfz*

pizz. *mf* 3 3 *molto* *pp* *sfz* *sfz*

arco *mf* 3 *pp* *sfz* pizz. *sfz*

senza vib. *pp* ma poco marcato 3 3

274

mp *p* *mp* *p* *mp*

arco 3 *mf* *mp*

arco 3 *mf* *mp*

con vib. *più legato* 3

284

$\leftarrow \text{♩} \approx \text{♩} \rightarrow \text{♩} = 197$

cresc.

Vln.2, Vlc.
quasi $\frac{9}{8}$

cresc.

287

cresc.

mp *f*

cresc.

cresc. poco

(cresc.)

290

$\leftarrow \text{♩} \approx \text{♩} \rightarrow \text{♩} = 44$

ff *mp dolce*

f *mf*

trem. *p*

mp *dim.*

8va -----

♩ = 59
8va

← ♩ ≈ ♩ → *
♩ = 78

294

(dolce) *pizz.* *espr.* *poco sul pont.*
p *mp*
pp *mp*
ossia 3

♩ = 104
8va

← ♩ ≈ ♩ → *
♩ = 138

296

ord. *dolce* *f*
poco *poco* *cresc.*
mf *p* *mf* *p* *mf*
mf *p* *mf* *p* *mf*

← ♩ ≈ ♩ → *
(← ♩ ≈ ♩ →) ♩ = 184

299

p *mf* *poco*
p *mp* *espr.* *mf* *p* *f*

* This relationship is the same as the previous ♩ = ♩, and all other 4:3 ratios (e.g. ♩ = ♩).

304

304

mf

mp

mp

310

310

mf

mp

mp

Pochissimo più mosso (Tempo I)

♩ = 94

316

316

fff

dim.

p

pp mp mf f

fff

dim.

pizz.

sfz

I

sfz >

320 pizz.

p

p

mf

mp

p

pizz.

p

323

325

molto

molto

molto

molto

328 *sim.*
molto

senza vib.
mp

arco
pizz.

sim.
arco

333 (2.2.2.3)

mf

con vib.
mf

arco
mp

pizz.
mf

pizz.
mf

arco
mf

337

arco
gliss.

arco
pizz.

arco
sempre stacc.

sempre stacc.

341

sul pont.
sffz
poco
meno f
pizz.
mf

346

arco
sempre stacc.
poco sul pont.
pizz.
arco
pizz.

349

ord.
f
mf
f
mf

354

f espr.

f

ff *mf*

arco

sempre stacc.

arco

sempre stacc.

mf

359

sempre stacc.

sul pont. ord.

sffz *> mf*

364

sul pont.

ord.

sffz *> mf*

ff

sul pont.

ord.

sffz *> mf* *cresc.*

sul pont.

ord.

sffz *> mf*

369 ord.

f *cresc.* *f* *f*

373

ff *ff strepitoso*

377

mf *ff* *mf* *ff* *mf* *ff* *ff* *mf* *ff*

379

poco sul pont.

mf *ff* *f* *ff* *f* *ff* *f* *ff* *mf*

poco sul pont.

ff *f* *ff* *f* *ff* *mf* *ff* *mf*

poco sul pont.

ff *f* *ff* *mf* *ff* *mf*

ff strepitoso

Più pesante ♩ = 90

381

ff *f* *ff* *ord.*

ff *f* *ff* *ord.*

ff *f* *ff* *ord.*

ff

383

fff

fff

fff *molto*

fff

386

Tempo I

♩ = 94

p:pp *sim.* *p* *leggero*

p:pp *sim.* *leggero*

p *pp* *p:pp* *sim.* *p* *pp*

p:pp *sim.* *p* *pp*

389

pp

p

p pp

p pp

p pp

394

leggero

mp > pp

mp > pp

mp > pp

sim.

mp > pp

mp > pp

mp > pp

con vib.
leggero

mp > pp

mp > pp

mp > pp

III

II

mp > pp

mp > pp

leggero

3

p > pp

3

p > pp

sim.

3

p > pp

3

p > pp

leggero

3

mp > p

3

mp > p

3

mp > p

sim.

3

mp > p

3

mp > p

11

16

11

16

11

16

11

16

399

401

The musical score for 'The Rose Tree' is presented in four staves. The first staff is a treble clef melody with dynamic markings *pp*, *mp*, and *pp*, and a five-measure rest. The second staff is a treble clef melody with dynamic markings *pp*, *mp*, and *pp*, and a five-measure rest. The third staff is a bass clef accompaniment with dynamic markings *p* and *pp*, and a five-measure rest. The fourth staff is a bass clef accompaniment with dynamic markings *mp* and *p*, and a five-measure rest. The score is written in 3/4 time and features a key signature of one sharp (F#).

403

Measures 403-404. The score is in 12/8 time. Measure 403 features a piano introduction with a *pp* dynamic. The first staff has a melodic line with a 5-measure phrase. The second staff has a piano accompaniment with a 3-measure phrase. The third staff has a piano accompaniment with a 3-measure phrase. The fourth staff has a piano accompaniment with a 3-measure phrase. Measure 404 features a piano introduction with a *pp* dynamic. The first staff has a melodic line with a 5-measure phrase. The second staff has a piano accompaniment with a 3-measure phrase. The third staff has a piano accompaniment with a 3-measure phrase. The fourth staff has a piano accompaniment with a 3-measure phrase. The score includes dynamics *pp*, *mp*, *p*, and *pp*, and a *sim.* (simile) marking.

405

Measures 405-406. The score is in 12/8 time. Measure 405 features a piano introduction with a *pp* dynamic. The first staff has a melodic line with a 5-measure phrase. The second staff has a piano accompaniment with a 3-measure phrase. The third staff has a piano accompaniment with a 3-measure phrase. The fourth staff has a piano accompaniment with a 3-measure phrase. Measure 406 features a piano introduction with a *pp* dynamic. The first staff has a melodic line with a 5-measure phrase. The second staff has a piano accompaniment with a 3-measure phrase. The third staff has a piano accompaniment with a 3-measure phrase. The fourth staff has a piano accompaniment with a 3-measure phrase. The score includes dynamics *pp*, *mp*, *p*, and *pp*, and a *sim.* (simile) marking.

407

Measures 407-408. The score is in 12/8 time. Measure 407 features a piano introduction with a *pp* dynamic. The first staff has a melodic line with a 5-measure phrase. The second staff has a piano accompaniment with a 3-measure phrase. The third staff has a piano accompaniment with a 3-measure phrase. The fourth staff has a piano accompaniment with a 3-measure phrase. Measure 408 features a piano introduction with a *pp* dynamic. The first staff has a melodic line with a 5-measure phrase. The second staff has a piano accompaniment with a 3-measure phrase. The third staff has a piano accompaniment with a 3-measure phrase. The fourth staff has a piano accompaniment with a 3-measure phrase. The score includes dynamics *pp*, *mp*, *p*, and *pp*, and a *sim.* (simile) marking.

411

413

Violin I: *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Violin II: *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Cello/Double Bass: *p* *pp* *mp* *pp* *mp* *pp* *p* *pp*

Flute: *flaut.* *pp* *mp* *mp* *pp* *mp* *pp* *mp*

[illegible]

425

poco sul pont. senza vib.

mp *p* *mp* *p* *mp:p*

poco sul pont. senza vib.

p *mp* *mp:p*

poco sul pont. senza vib.

mp *p* *mp* *mp:p*

poco sul pont. senza vib.

p *mp* *mp:p*

Sostenuto (Meno mosso) ♩ = 60

429

pp *pppp* *poco ppp*

pp *pppp* *poco ppp*

pp *pppp* *poco ppp*

pp *pppp* *poco ppp*

nail pizz. con vib.

pizz. ord.

p *gliss. (as the sound fades)* *pp* *p*

435

ord., con vib.

mf ord., con vib.

mf ord., con vib.

mf arco ord.

nail pizz. con vib.

pizz. ord.

p *gliss. (as the sound fades)* *pp* *p* *mp*

* Vn. 1, 2 & Va.: gradually and subtly shift the balance between the two notes: the indicated pitch should fade in and out to almost nothing, while the other remains more or less consistent. The intonation of the stopped notes should also be altered subtly to create constantly (but slowly) varying colours in the chord.

441

sul tasto pochiss. vib.

pppp *ppp < pp*
poco

sul tasto pochiss. vib.

ppp < pp
poco

sul tasto pochiss. vib.

ppp < pp
poco

sul tasto senza vib.

ppp < pp
poco

mf *pppp*

446

Poco più mosso ♩ = 66

ord.

pppp *ppp < pp* *> ppp* *< pp*

ord.

pppp *pp > ppp* *pp*

ord.

pppp *pp* *ppp* *pp*

pppp

452

pp *p* *p* *pp* *mp* *ppp*

pp *mp* *ppp*

pp *mp* *ppp*

pochiss. vib. ord.

pp *p* *pp* *mp* *ppp*

sul pont.

sul pont.

sul pont.

sul pont.

459

465

469

♩ = 42

[illegible]

Poco meno mosso

rall. poco a

♩ = 40

rall. poco a poco _ _ _ _ _

pochiss. vib.

488

III
senza vib.
pochiss. vib.
, , ,
p *pp* *più pp* *ppp* dim. poco a poco

senza vib.
pochiss. vib.
,
p *pp* *più pp* *ppp* dim. poco a poco

senza vib.
pochiss. vib.
p *pp* *più pp* *ppp* dim. poco a poco

p *pp* *più pp* *ppp* dim. poco a poco

496 **teneramente** **Poco più mosso** ♩ = 50

con vib. *pp* < *p* > *pp*

con vib. *pp* < *p* > *pp*

con vib. *pp* < *p* > *pp*

con vib. *pp* < *p* > *pp*

pppp

pppp

pppp

pppp

503 **Molto adagio** ♩ = 38 **accel. poco a poco**

staccato notes always quieter

p *ppp* *p*

staccato notes always quieter

p *ppp* *p*

staccato notes always quieter

p *ppp* *p*

p *ppp*

508 (♩ = 85) ————— ♩ = 106

ten. *mp p pp* *mp cresc.*

ten. *mp p pp* *mp cresc.*

ten. *mp p pp* *mp cresc.*

affretando _ _ Moderato ♩ = 110

512

ten.-----

mf

ten.-----

mf

ten.-----

mf

affrettando _ _ _ _ _

rit. _ _ _ _ _ Moderato ♩ = 114

516

senza vib.

f

senza vib.

f

senza vib.

f

senza vib.

mf

f

520

poch. ten.-----

poch. ten.-----

(poch. ten.-----)

(poch. ten.-----)

mp

524

mf *ten.* *ff*

mf *ten.* *ff*

mf *ten.* *ff*

f *ten.* *ff*

3 6 6

5/16 5/16 5/16 5/16

527

molto

molto

molto

molto

5/16 4/4 3/4 5/16 4/4 3/4 5/16 4/4 3/4

530

pp

pp

pp

p

9/16 5/4 9/16 5/4 9/16 5/4 9/16 5/4

Più stentato (Poco meno mosso)

♩ = 100

con vib.

533

fff

con vib.

senza vib.

fff

con vib.

senza vib.

fff

con vib.

senza vib.

fff

con vib.

senza vib.

536

molto

p molto

molto

p molto

molto

p molto

molto

p molto

539

fff

con vib.

senza vib.

fff

con vib.

senza vib.

fff

con vib.

senza vib.

fff

con vib.

senza vib.

allargando - - - Stentato ma brillante ♩ = 88

542

con vib. \square V *sim.*

ff *fff* *f* *fff* *ff*

con vib. \square V *sim.*

ff *fff* *f* *fff* *ff*

con vib. \square V *sim.*

ff *fff* *f* *fff* *ff*

con vib. \square V *sim.*

ff *fff* *f* *fff* *ff*

Largo ♩ = 40

rall. - - -

548

lunga *senza vib.* *molto sul pont.* *poco sul pont.* *con vib., ord.* *lunga*

fff *p* *fp* *fp* *p* *mp* *pp*

lunga *p* *pp* *fp* *pp* *lunga*

lunga *p* *fp* *poco sul pont.* *ord.* *II* *lunga*

lunga *p* *fp* *poco sul pont.* *ord.* *II* *lunga*

fff *pp* *fp* *p* *pp* *ppp*

Flessibile ♩ = 56

553

flautando pochiss. vib. *p semplice* *flautando sul pont. senza vib.* *ord., flautando pochiss. vib.* *p semplice*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

560

senza vib. *pp*

breve *pp* \rightarrow *ppp*

con vib. III - > (al fine) *ppp*

breve *pp* \rightarrow *ppp*

senza vib. *pp*

breve *pp* \rightarrow *ppp*

con vib. *ppp*

breve *pp* \rightarrow *ppp*

con vib. *ppp*

ppp

567

rit. _ _ Meno mosso

breve *p*

ord., con vib. IV - *ppp*

poco *p*

breve *p*

poco *p*

III - *espr.*

poco *p*

breve *p*

poco *p*

573

senza vib. sul pont. (III) *ppp*

molto sul pont. *ffmf*

sul pont. *pp*

senza vib. sul pont. *ppp*

molto sul pont. *mf* \rightarrow *ff* \rightarrow *mp*

sul pont. *pp*

senza vib. sul pont. *ppp*

molto sul pont. *ffmf* \rightarrow *p* \rightarrow *mp*

sul pont. *pp*

senza vib. sul pont. *ppp*

molto sul pont. *ffmf*

sul pont. *pp*

583

ord. flaut. poco vib. sul pont. ord. sul tasto smoothly
p *pp* *poco p* *pp* *ppp*
ord. sul pont. ord. flaut. poco vib. sul pont. ord. sul tasto smoothly
p *pp* *poco p* *pp* *ppp*
poco vib. *ppp*
ord. poco vib. *ppp*
p *ppp*

Stuart MacRae

NEPHELE

(2012)

Score

Instrumentation

Flute
Harp
Violin
Viola
Violoncello

Duration c.11-12 minutes

Performance note

Nephele has 8 'moments' which are numbered 1-8 in the score. In performance, there should be a break after moments 3 and 4; moments 1-3 and 5-8 should run without a break. The bar numbering and rehearsal letters have been grouped accordingly.

Accidentals apply to the whole bar, until cancelled.

The flute 'tongue pizzicato' in moment 4 is executed by tonguing the given notes sharply without releasing the breath.

Nephele was commissioned by the Nephele Ensemble and first performed by them at the Park Lane Group Young Artists New Year Series concert, at the Purcell Room, London on 10th January 2013.

NEPHELE

1

STUART MACRAE

Sustained ♩ = 60

Flute

pppp *ppp* *poco* *pp* *ppp* *pp*

bisbigl.

Harp

pppp *pp* *pppp* *ppp* *p* *ppp*

trem.

Violin

con sord. *ppp* *poco* *pp* *ppp* *pp*

Viola

con sord. *ppp* *poco* *pp* *ppp* *pp*

Violoncello

con sord. *ppp* *poco* *pp* *ppp* *pp*

8 **A** *poco piu mosso* ♩ = 70

Fl.

ppp *p* *ppp* *pppp*

Hp.

pppp *ppp* *p* *ppp* *p*

trem.

Vln.

ppp *p* *ppp* *pppp*

Vla.

ppp *p* *ppp* *pppp*

Vc.

ppp *p* *ppp* *pppp*

8

17 **B** Tempo I poco rit. ♩ = 54 tornando al

Fl. *pp* *mp* *p* *sub. mf* *p*

Hp. *mp* *sub. pp* *mp* *p* *sub. mf* *p*

Vln. *pp* *mp* *p* *sub. mf* *p*

Vla. *pp* *mp* *p* *sub. mf* *p*

Vc. *pp* *mp* *p* *sub. mf* *p*

17

24 **C** Tempo I attacca

Fl. *pp* *ppp*

Hp. *ppp* *p* *ppp* *p* *f* *mf* *mp*

Vln. *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

24

31

Fl. *p*

Hp. *secco*
mp ϕ ϕ sempre sim. *f* *mp* *f* *mp* *mf* *mp*

Vln. *senza sord.* *p*

Vla. *senza sord.* *senza vib.* *pp*

Vc. *senza sord.* *pizz.* *p*

31

37

Fl. *mp* *p* *mp*

Hp. *mf* *mp* *f* *mp* *f* *mp* *f*

Vln. *mp* *p* *mp*

Vla. *pp*

Vc. *pp*

37

43

Fl. E

Hp. *mp* *f* *mp* *f* *mp* *mf*

Vln. E

Vla. *p*

Vc. *p* *arco*

43

49

Fl. F *p* *molto* *mf* *f*

Hp. *f* *mp* *ff* *mf*

Vln. *p* *molto* *f*

Vla. *poco* *p* *mp* *molto* *ff* *f*

Vc. *mp* *mp* *p* *molto* *f*

49

54

Fl. *p* *pp*

Hp. *f* *mp* *mf* *p*

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

poco meno mosso
♩ = 74

58

Fl. *mp* *p* *pp*

Hp. *mp* *p* *pp* *secco*

Vln. *p* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Vla. *mp* *p* *pocosfp* *p* *pp*

Vc. *mp* *p* *pocosfp* *p* *pp* *pp*

Tempo I
♩ = 80 (♩. = 106)

H

63

Fl. *p* *molto* *mf* *f* *p*

Hp. *p* *ff* *mf* *f*

Tempo I
♩ = 80 (♩. = 106)

H

Vln. *p* *molto* *f* *p*

Vla. *p* *mp* *molto* *ff* *f* *p*

Vc. *f* *p*

67

Fl. *pp* *mp* *mf* *attacca*

Hp. *mp* *mf* *p* *mp* *mf*

Vln. *pp* *arco* *mf* *fff*

Vla. *pp* *mf*

Vc. *pp* *mf*

72

Fl.

Hp.

mf

f

Graceful yet febrile
♩ = 132 (♩. = 44)

Vln.

pizz.
mp

Vla.

pizz.
mp

arco
trem.
pp

Vc.

pizz.
mp

72

79

Fl.

I

Hp.

ff

mf

mp

Vln.

I

ff

mp

mf

mp

Vla.

ff

pizz.
mp

arco
trem.
pp

Vc.

ff

mp

mf

mp

79

85

Fl.

Hp.

Vln.

Vla.

Vc.

85

This musical score page contains five staves for measures 85 through 88. The Flute (Fl.) staff is mostly silent, with a whole rest in measure 85 and a whole note in measure 88. The Harp (Hp.) staff features a complex texture with triplets and sixteenth-note runs in measures 85-87, and a single note in measure 88. The Violin (Vln.) staff has a melodic line with triplets and a pizzicato section in measure 88. The Viola (Vla.) staff has a melodic line with triplets and a pizzicato section in measure 88. The Violoncello (Vc.) staff has a melodic line with triplets and a pizzicato section in measure 88. Dynamics include *mf*, *ff*, *p*, *mp*, *f*, and *ff*. Performance markings include *arco*, *ord.*, and *pizz.*. Measure numbers 85, 86, 87, and 88 are indicated at the beginning and end of the staves.

4

♩ = 48

A

Flute

Harp

Violin

Viola

Violoncello

pp *mp* *pizz.* *pp* *mf* *p*

mf *sonore*

arco *pp* *mp* *p* *pizz.* *pp* *mf* *p* *mf* *p* *mf* *p*

arco *pp* *mp* *pp* *pp* *mp* *mf* *p* *mf* *p*

(pizz.) *pp* *mp* *pp* *p*

B

Fl.

Hp.

Vln.

Vla.

Vc.

mp *p* *pp*

f

mp *p* *mp* *p* *pp*

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

12

Fl. *mf* *pizz.* *3* *3* *3* *ord.* *mp*

Hp. *mf*

Vln. *mf* *mp* *mf*

Vla. *mp* *trem.* *ord.* *mf* *3* *3*

Vc. *mp* *arco* *3* *3* *3* *5* *5* *mf* *p*

12

15

Fl. *mf* *6* *6* *3* *p* *mf* *6* *6* *3* *p* *mf* *p*

Hp.

Vln. *mf* *p* *mf* *p* *mp* *p* *mf* *p*

Vla. *mf* *p* *mf* *p* *mp* *p* *mf* *p*

Vc. *mf* *mp* *p* *mf* *mp* *p* *mp* *p*

15

19 **D**

Fl. *pp* *p* *p* *pp*

Hp. *mp*

Vln. *pp* *p* *pp*

Vla. *pp* *p*

Vc. *pp* *p* pizz.

19

23

Fl. *pp* *ppp*

Hp.

Vln. *p* *pp* *ppp* *pp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

23

Resolute but not heavy ♩ = 60

Flute

mp *pp mp* *p* *mp⁶* *pp mp*

Harp

mp *mp*

Violin

mp *pp mp* *p* *mp⁶* *pp mp*

Viola

mp *pp* *mp > p* *mp* *p* *mp* *pp mp*

Violoncello

mp *pp* *mp > p* *mp* *p* *mp* *pp mp*

Resolute but not heavy ♩ = 60

6

Fl.

mp *p* *mp* *p* *mp* *mf* *p mf* *mp*

Hp.

mp

Vln.

mp *p* *mp* *p* *mp* *mf* *p mf* *mp*

Vla.

mp > p *mp* *p* *mp* *mf* *mf* *mf* *mf* *p* *mf > mp*

Vc.

mp > p *mp* *p* *mp* *mf* *mf* *mf* *mf* *p* *mf > mp*

6

A

13

Fl.

mf *p* *mf* *f* *mf* *p*

Hp.

Vln.

mf *p* *mf* *f* *mf* *p*

Vla.

mf *p* *mf* *f* *mf* *p*

Vc.

13 *mf* *p* *mf* *f* *mf* *p*

18 **B**

Fl.

Hp.

mf *mp*

Vln.

p pizz.

Vla.

mp

Vc.

18

22

Fl.

Hp.

Vln.

Vla.

Vc.

22

25

Fl.

Hp.

Vln.

Vla.

Vc.

25

31

Fl.

Hp.

Vln.

Vla.

Vc.

D

pp

mf *mp*

mf *mp* *mf*

mp *pp*

mf *p*

mf *p* *mf* *p*

31

35

Fl.

Hp.

Vln.

Vla.

Vc.

p

mf *p*

mf

ff

p

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

35

38 **E**

Fl. p [2.2.2.3]

Hp. mf [2.2.2.3] f mf

Vln. **E** p [2.2.2.3] pizz. mp

Vla. p mp [2.2.2.3]

Vc. p [2.2.2.3]

38

41

Fl. ff pesante 3

Hp. 3 3 3

Vln. ff

Vla. mf

Vc. 41

45

F

Fl. *mf* *p piu dolce* *mp*

Hp. *f* *mf*

Vln. *mp* *p* *pp* *p* *mp*

Vla. *mp* *p* *pp* *p* *mp*

Vc. *p* *pp* *p* *mp*

45

52

G

Fl. *p* *p* *mp* *mf* *p* *f* *p* *p*

Hp. *mp* *mf* *p*

Vln. *p* *p* *mp* *mf* *p* *f* *p* *p*

Vla. *p* *p* *mp* *mf* *mp* *f* *p*

Vc. *p* *p* *mp* *mf* *mp* *f* *p*

52

58

Fl. *pp p* *p* *mp solo* **H**

Hp. *p*

Vln. *pp p* *p* *mp* *pp* **H**

Vla. *pp* *p* *mp* *pp*

Vc. 58 *pp* *p* *mp* *mp* *pp*

poco meno mosso
♩ = 54

65

Fl. *p* *f pesante (solo)*

Hp. *mp*

poco meno mosso
♩ = 54

Vln. *mp* pizz.

Vla. *mp*

Vc. 65

Tempo I ♩ = 60

70

Fl. *mp espr.* *f* *mp* *f* *ff* *mf flowing*

Hp. *mf mp* *mf* *mp*

Vln. *p*

Vla. *p*

Vc.

70

Tempo I ♩ = 60

I

75

Fl. *mf* *mp* *non gliss.*

Hp. *mf* *mp* *non gliss.*

Vln. *mf* (pizz.)

Vla. *mp* *mf* (pizz.)

Vc. *mp* *mf* (pizz.)

75

77

Fl. *piu mosso* ♩ = 80

ff *f ma dolce*

Hp. *f*

Vln. *piu mosso* ♩ = 80

f *arco* *mf* *flowing*

Vla. *f*

Vc. *f* *mf*

77

78

Fl. *3* *3* *3*

Hp. *mp* *mf* *mp* *non gliss.*

Vln. *p* *5* *pp* *p* *pp*

Vla. *arco* *3* *p* *flowing*

Vc. *3* *mp* *mf*

78

7

80

Fl. *p flowing*

Hp.

Vln. *p* *pp* *p* *pp* *6* *pp*

Vla. *p* *pp* *p* *pp* *3* *3* *3* *3*

Vc. *p* *pp* *3*

80

84

Fl. *mf*

Hp.

Vln. *p* *mf* *6*

Vla. *p* *mf* *mp*

Vc. *p* *mf* *f* *3*

84

88

Fl.

f

Hp.

Vln.

p

p

mf

Vla.

mp

p

mf

Vc.

88

92

Fl.

mp

mp

K

Hp.

Vln.

p

p

K

Vla.

pp

p

Vc.

mf

p

p

arco

92

95

Fl. *sempre espr.*
poco a poco cresc.

Hp. *mp* *sonore*

Vln. *mp* *p* *mf* *p*

Vla. *mp* *p*

Vc. *mp*

95

98

Fl. *f*

Hp. *p*
non gliss.

Vln. *mp* *mp* *mf*

Vla. *mp* *mp* *mf*

Vc. *p* *mp* *mf*

98

L

101

Fl. *mp* *pp* *mp* *poco a poco cresc.*

Hp.

Vln. *p* *mp* *p* *mf*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

101

104

Fl. *mp* *mf*

Hp. *mp* *mf*

Vln. *p* *mf* *p* *mp* *mp*

Vla. *mp* *p* *mp*

Vc. *p* *mp*

104

107

Fl.

Hp.

Vln.

Vla.

Vc.

f

mp *f* *mf*

mf *p*

mp *mf* *p*

p

107

M

110

Fl.

Hp.

Vln.

Vla.

Vc.

ff *mf*

ff *f cresc.*

mf 7 *cresc. molto* 7

mf 7 *cresc. molto* 7

mf 7 *cresc. molto*

110

113

Fl.

ff *ff* *fff*

8^{va} *ossia: gliss* *5* *fff* *mp* *bisbigl. b*

l r etc. trem.

Vln.

fff

Vla.

fff

Vc.

113 *fff*

115

Fl.

f *5* *10* *10* *poco* *f* *10*

N

Hp.

Vln.

p *mf*

Vla.

p *mf*

Vc.

115 *p* *mf*

117

Fl. *mf* *mp*

Hp. *mf espr.* *mp*

Vln. *mp* trem.

Vla. *mp espr.*

Vc. *mf espr.* *mp*

117

8

120

Fl. flz. ord. sim.

Hp. *mp* bisbigl.

Vln. trem.

Vla. *mp* trem.

Vc. *mp* trem.

120

125

Fl. O

Hp.

Vln.

Vla.

Vc.

pp

mp espr.

sub.p

sub.p

mp espr.

p

pp

125

132

Fl.

Hp.

Vln.

Vla.

Vc.

pp

ppp

mp

p

gliss.

ppp

phi

ppp

p

ppp

ppp

p

ppp

gliss.

pp

p

ppp

132

GHOST PATROL

an opera in four scenes

by

Stuart MacRae

with a libretto by

Louise Welsh

Full score

Novello & Co. Ltd.

GHOST PATROL

an opera in four scenes

by Stuart MacRae

with a libretto by Louise Welsh

Dramatis Personae:

Sam (tenor)	An ex-army sergeant in his thirties, who has fallen on hard times
Alasdair (baritone)	An ex-army captain in his thirties; proprietor of the pub where the action takes place; Vicki's boyfriend
Vicki (soprano)	An aspiring singer in her late twenties or early thirties; Alasdair's girlfriend

Setting:

The opera is set in a contemporary British city five years from now. The country is at war in a distant land, but it's business as usual at home. There are no bombs or armed combat in the streets, but images of the conflict and its victims dominate TV news reports. The opera takes place entirely in the barroom of Alasdair's chichi gastro-pub. The hostelry is equipped with all the usual comforts, a well-stocked bar flanked by high stools, a flat screen TV, a few tables and chairs and a comfortable looking couch. A vase of spring flowers sits on the bar. A pair of French doors opens out onto a beer garden, where a tree is heavy with blossom. The far wall is decorated with a poster advertising Vicki's forthcoming performance. It shows Vicki in dress uniform, her cap tipped at a jaunty angle.

Orchestra:

Flute	(+ Piccolo)
Oboe	(+ Cor Anglais)
Clarinet in B-flat	(+ Bass Clarinet)
Bassoon	(+ Contrabassoon)
Trumpet in B-flat	(with straight, cup, and Harmon mutes)
Trombone	(with extension down to C-sharp; with straight, cup and Harmon mutes)
Percussion	<i>vibraphone, hi-hat, sizzle cymbal, suspended cymbal, Chinese cymbal, Small tam-tam, Chinese opera gong, log drum, 8 temple blocs, 1 woodblock, 2 cowbells, anvil, bell (E), triangle, sleigh bells, tambourine, high bongo, snare drum, 2 tom-toms, kick drum, bass drum</i>
Harp	
2 Violins	
Viola	
2 Cellos	
Contrabass	(with C-extension or 5 strings)
Tape	A recorded semi-chorus of 4 voices (notated in score) plus electroacoustic track, prepared by the composer.

Duration: ca. 58'00"

Scene 1 ca.14'30" Scene 2 ca. 6'00" Scene 3 ca. 21'00" Scene 4 ca. 16'30"

Text © Copyright 2010 Louise Welsh.

Extract from "Ode of Remembrance" by Laurence Binyon

By permission of The Society of Authors as Literary Representative of the Estate of Laurence Binyon.

All Rights Reserved. International Copyright Secured.

Stuart MacRae's **Ghost Patrol** was co-commissioned by Scottish Opera and Music Theatre Wales. It was first performed on 30 August 2012 at the Traverse Theatre, Edinburgh

GHOST PATROL

Music: Stuart MacRae

Copyright © 2011 Novello & Co. Ltd.

14

Bsn. *marcato*
ff

Perc.

Vln. 1
2

Vla.

Vlc. 1
2

Cb.

pizz.
ff

sim.

(break off notes early as required)

18

Cl.

Bsn.

Perc.

Vln. 1
2

Vla.

Vlc. 1
2

Cb.

ff

22

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Kick drum
f (heartbeats)

Hp.

Vln.

Vla.

Vlc.

Cb.

fff

ff

mp

f

mp

cresc.

ff:f

29 **3/4** **2/4** **B** **5/8** **2/4**

Fl. *f* *p* *fff* *7* *6* *flt.* *fff* *mf*

Ob. *f* *p* *fff* *f* *3* *3* *3* *3* *3*

Cl. *sub. f* *p* *fff* *f* *3* *3* *3* *3* *3*

Bsn. *fff* *f* *3*

Tpt. **3/4** **2/4** **B** **5/8** **2/4**

Tbn. **3/4** **2/4** **B** **5/8** **2/4**

Perc. *Temple-blocks* *Susp. cymb.* *f* *ff* *f* *mf*

fp *Kick drum* *ff*

Hp. *5* *fff*

[Sam is emptying the till when ALASDAIR enters, turning on the light. Alasdair quickly takes in the scene and a violent tussle commences. The two are well matched and it's anyone's guess who will win.]

3/4 **2/4** **B** **5/8** **2/4**

1 *6* *6* *6* *fff* *f* *6*

2 *6* *6* *6* *fff* *f* *6*

Vla. *fff* *mf* *fff* *f* *3* *3*

Vlc. *arco, ord.* *f* *fff* *5* *mf* *fff* *f* *mp*

1 *f* *fff* *f* *3*

2 *fff* *f* *3*

Cb. *5* *fff* *fff* *f* *arco* *f* *3*

32 **2/4**

Fl. *6* *6* *6* *marcato*

Ob. *mf* *dim.* *p*

Cl. *6* *6* *6* *marcato*

Bsn. *mp*

Tpt. *con sord. fltg.* *mf* *f* *mf* *3*

Tbn. *con sord. fltg.* *mf* *3* *3* *3*

Perc. Low Tom-tom Mid Temple-block *p*

Hp. *mp*

2/4

Vln. 1 *6* *6* *6* *off the string* *mf*

Vln. 2 *6* *6* *6* *off the string* *mf*

Vla. *mf* *dim.* *p*

Vlc. 1 *sul pont.* *mp*

Vlc. 2 *sul pont.* *mp*

Cb. *sul pont.* *mp*

36

40

marcato

mf

Fl.

Ob.

Cl.

marcato

mf

Bsn.

Tpt.

f

mp

Tbn.

f

mp

Perc.

Hi-hat

Log drum

mf

Hp.

f

off the string

mf

1

Vln.

2

sul pont.

mf

Vla.

ord. off the string

mf

1

Vlc.

2

Cb.

Detailed description of the musical score: The score is for measures 40 through 43. Measure 40 starts with a box containing the number 40. The Flute part has a *marcato* instruction and a *mf* dynamic. The Oboe part has triplet markings. The Clarinet part has a *marcato* instruction and a *mf* dynamic. The Bassoon part has triplet and quintuplet markings. The Trumpet and Trombone parts have a *f* dynamic. The Percussion part includes Hi-hat and Log drum, with a *mf* dynamic. The Harp part has a *f* dynamic. The Violin 1 part has an 'off the string' instruction and a *mf* dynamic. The Violin 2 part has a 'sul pont.' instruction and a *mf* dynamic. The Viola part has triplet markings. The Violoncello part has triplet and quintuplet markings. The Contrabass part has triplet and quintuplet markings. The score is written for a full orchestra with various woodwinds, brass, percussion, and strings.

44 **C**

Fl. *f* *fp* *ff* *f* 5 to Picc.

Ob. *f* *fp* *ff* *f* 5

Cl. *f* 3 3 3 3 *ff*

Bsn. 5 *f*

Tpt. *f* 3 3 3 3 5

Tbn. 3 3 3 3 5

Perc. Hi-hat 5 Log drum *f* Susp. cymb. *p sub.* *f* Low and Mid Tom-toms 5 *mf*

Hp. *f* 5

Vln. 1 *f* 3 3 3 3 *ff* ord. *ff*

Vln. 2 *f* 5 *fp* *ff* ord. *ff*

Vla. *f* 5 *fp* *ff* ord. *ff*

Vlc. 1 *fp* *ff* sul pont. *f* 5

Vlc. 2 *f* 5

Cb. *f* 5

$\text{♩} = \text{ca. } 78$

52

Picc. *f* Picc.

Ob. *f* *mp* *mf* *mp* *f* *mp* *cresc.*

Cl. *f*

Bsn. *mp* *mf*

Tpt. *f* *mp* *mf* *mp* *f* *mp* *cresc.*

Tbn. *mp* *mf*

Perc. Low tom-tom *mp* *mf*

Hp.

Vln. 1 *f*

Vln. 2 *f* *mp* *mf* *mp* *f* *mp* *cresc.*

Vla. *f*

Vlc. 1 *f* *mp* *mf* *mp* *f* *mp* *cresc.*

Vlc. 2 *mp* *mf*

Cb. *mp* *mf*

55

Picc. **D**

Ob. *(cresc.)* 3 *sfz* *mp*

Cl. *f cresc.* 3 *sfz* *mp*

Bsn. *f cresc.* *ff* *mf dim.* *p* 3

Tpt. *(cresc.)* 3 *sfz* *mp*

Tbn. *f cresc.* *ff*

Perc. Low Tom-tom *f* *mf* *ff* *mf* *mp* *p*

Temple-blocks 5

Kick drum

Hp. *près de la table* *ff* *mp*

[A punch throws the men apart and they see each others' faces. Their combat shudders to a halt. The two men are still wary, but there is something between them which will not allow the fight to continue.]

1 **D**

Vln. 1 *sfz* *mp* 3 *p*

Vln. 2 3 *ff* *mf dim.* *p* 3

Vla. *sul pont.* 3 *ff* *mf dim.* *p* 3

Vlc. 1 3 *ff* *mf dim.* *p* 3

Vlc. 2 *f cresc.* *ff* *mf dim.* *p* 3

Cb. *f cresc.* *ff* *mf dim.* *p* 3

* Individual dynamics; not co-ordinated between strings.

Meno
mosso

♩ = ca.60

66

E

Flute

pp

Ob.

Cl.

Bsn.

con vib.

pp

3

3

3

E

Tpt.

Tbn.

Perc.

Hp.

slow arp.

p

8va. 1

E

1

Vln.

pp

2

Vla.

pp

ppp < pp

1

Vlc.

pp

2

Cb.

pp

74

Fl.

Ob.

Cl. *to Bass Clar.*

Bsn.

Tpt.

Tbn.

Perc. *High Bongo* *p* *pp*

Hp. *sim.* *8va.* *loco*

[Sam's gaze rests for a moment on the photograph of Vicki.]

1 *port.*

Vln. *port.*

2 *port.*

Vla. *port.*

1 *port.*

Vlc. *port.*

2 *port.*

Cb. *port.*

81

F

34

Moderato

♩ = ca.100

44

17

54

Fl.

Ob.

Bcl.

Bsn.

p

p

mp

mp

F

34

Moderato

♩ = ca.100

44

54

Tpt.

Tbn.

Perc.

Hp.

High bongo (wood sticks)

f

p

mf

F

34

Moderato

♩ = ca.100

44

54

SAM

ALASDAIR

[The men are both exhausted by the fight.They maintain eye contact as, out of breath, they raise their glasses and drink, without making any toasts (the pair continue to drink throughout the scene).]

Night man-oeuv - res

F

34

Moderato

♩ = ca.100

44

54

1

2

Vla.

1

2

Vlc.

Cb.

mp

mp

mp

mp

mp

mp

87

Fl.

Ob.

Bcl.

Bsn.

7/8

Meno mosso

♩ = ca.90

4/4

ten. - - - - - 5/4

7/8

Meno mosso

♩ = ca.90

senza sord.

4/4

5/4

Tpt.

Tbn.

Perc.

Hp.

S.

A.

7/8

Meno mosso

♩ = ca.90

4/4

ten. - - - - - 5/4

7/8

Meno mosso

♩ = ca.90

4/4

ten. - - - - - 5/4

1

Vln.

2

Vln.

Vla.

1

Vlc.

2

Vlc.

Cb.

90 **5/4** rall. - - - - - $\text{♩} = \text{ca. } 90$ **4/4** Poco meno mosso $\text{♩} = \text{ca. } 84$

Fl. *mf* *p* *mp* *mf* *p*

Ob. *mf* *p* *mp* *mf* *p*

Bcl. - - - - -

Bsn. *p* *mf* *mp* *mp* *p*

Tpt. *mf* *p*

Tbn. - - - - -

Perc. Tambourine (with jingles) *p*

Hp. - - - - -

5/4 rall. - - - - - $\text{♩} = \text{ca. } 90$ **4/4** Poco meno mosso $\text{♩} = \text{ca. } 84$

S. - - - - -

A. *mockingly* *p* provocatively
So you go on Ghost Pa-trol, Ser-geant?

5/4 rall. - - - - - $\text{♩} = \text{ca. } 90$ Winds, Strings: *etc.* **4/4** Poco meno mosso $\text{♩} = \text{ca. } 84$

1 *arco* *mp* *mf* *p*

2 *arco* *mp* *mf* *p*

Vla. *mp* *mf* *p*

1 - - - - -

2 *pizz.* *p*

Cb. *pizz.* *mp* *arco* *p*

93

Fl.

p

Ob.

p

BCl.

pp

Bsn.

pp

Tpt.

pp

Tbn.

senza sord.

pp

Perc.

Tambourine

3

Hp.

pp

S.

A.

1

Vln.

p

2

Vln.

p

Vla.

pp

poco

1

Vlc.

pp

poco

2

Vlc.

arco

pp

poco

Cb.

pp

[Alasdair takes out a pack of cigarettes. He selects one for himself and then offers one to Sam who accepts. Alasdair lights them both up with a bashed Zippo.]

96

Fl. *pp* *senza vib.*

Ob. *pp* *senza vib.*

Bcl. *ppp* *pp*

Bsn. *ppp* *pp*

Tpt. *ppp*

Tbn. *ppp*

Perc.

Hp.

S. *8*

A. *3* Blood-y nois-y for a ghost.

1 *pp*

2

Vln. *ppp* *pp*

Vla. *ppp* *pp*

1 *ppp* *pp*

Vlc. *ppp* *pp*

2

Cb. *ppp*

G

G

G

G

5
4

5
4

5
4

5
4

101

5/4 **3/4**

Fl. *pp*

Ob. *pp*

Bcl. *pp*

Bsn. *pp* *p*

Tpt. *pp*

Tbn.

Perc. *pp*

Hp. *p*

5/4 **3/4**

S. [Alasdair refreshes their glasses.]

A. [Sam pushes his glass away and gets to his feet, ready to leave the way he came.]

Ghost Pa - trol, _____ Ghost _ Pa - trol. Night _ man - oeuv - res.

5/4 **3/4**

Vln. 1 *poco* *p* *ppp* *ord.* *con poco vib.*

Vln. 2

Vla. *poco* *p* *ppp* *ord.* *con poco vib.*

Vlc. 1 *poco* *p* *ppp* *ord.* *con poco vib.* *sul tasto senza vib.* *ord.* *con vib. ord.*

Vlc. 2 *pp* *ord.* *con vib. ord.*

Cb. *p* *ppp* *pp* *ord.* *con vib. ord.*

[illegible]

Più mosso
♩ = ca.80

108

Fl. *pp* *p*

Ob.

Bcl. *pp*

Bsn.

Tpt.

Tbn.

Perc.

Hp. *p* *pp* *ord.* *pp*

bisbigliando

ord.

A. *pp* *ord.* *pp*

leav - - ing the fight, ____ rais - - ing a ____ fam - - i - ly. ____

Più mosso
♩ = ca.80

1 *pp*

2 *ord.* *p*

Vla. *p*

1 *p*

Vlc. *pizz.* *p* *pizz. trem.*

2 *p* *pizz. trem.*

Cb. *p*

H

110

Hp.

p

Meno mosso

♩ = ca.60

3
8

3
4

H

S.

8

Meno mosso

♩ = ca.60

[Sam turns to face Alasdair, his expression incredulous.]

incredulously

3
8

(to himself)

ten. - - 7

3
4

A.

parlando, dismissively

ten. - 7

Saf - er? — Saf - er.

But you were saf - er in the ar - my.

H

Vln. 2

pp

(bowing)

3

3

Meno mosso

♩ = ca.60

ten. - 7

3
8

3
4

Vla.

pp

(bowing)

3

3

113

Fl.

p

3

3

3

Ob.

p

3

3

3

BCl.

p

3

3

3

3
4

3
8

2
4

mp

p

to Clar.

1

Vln.

pizz.

p

3

3

3

2

Vln.

pizz.

p

3

3

3

Vla.

pizz.

p

3

3

1

Vlc.

trem.

p

arco trem.

2

Vlc.

trem.

p

arco trem.

Cb.

p

3
4

3
8

2
4

mp

p

p

p

116 $\frac{3}{4}$ **1** $\frac{2}{4}$ Più mosso $\text{♩} = \text{ca. } 80$

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

S.

Stand - - ing all night on a stag

1 $\frac{2}{4}$ Più mosso $\text{♩} = \text{ca. } 80$

arco sul pont.

Vln. 1

Vln. 2

Vla.

Vlc. 1

Vlc. 2

Cb.

mp

arco sul pont.

mp

arco

mp

f

mp

sul pont.

f

mp

sul pont.

f

p

sul pont.

f

mp

119 Snare drum
Perc. *mp*

S. *a-lone in the dark and the black feel*

1 *mf mp mf*

2 *mf mp mf*

Vla. *mf mp mf*

1 *mf p*

2 *mf p*

Cb. *mf mp mf*

3/4 2/4

122 **2/4**

Perc. *mf* *p* *mf*

S. *mf* *p* *mf*

ing the cold on your face, the weight

2/4

1 *mf* *mp cresc.*

2 *mf* *mp cresc.*

Vla. *mf* *mp cresc.*

1 *mp cresc.*

2 *mp cresc.*

Cb. *mp* *mf* *mp cresc.*

[illegible]

Più mosso
(Moderato)
♩ = ca.100



128

Fl. *pp*

Ob.

Cl. *pp*

Bsn.

4/4 con sord. (Harmon)

Tpt. *p* *pp*

Tbn. *p* *pp*

Perc.

Hp. *p* non arp. *pp*

Più mosso
(Moderato)
♩ = ca.100
tenderly



S. 8 Re - - cal - - - ling the soft - - ness of -

Più mosso
(Moderato)
♩ = ca.100



1 *pp* ord. *ppp* *pp*

Vln. 2 *pp* ord. *p* *pp*

Vla. *pp*

Vlc. 1 ord. *p* ord. *p* ord. *pp*

Vlc. 2 *p* *pp*

Cb. 8 *p* *pp*

131

Fl. *fltg.* *pp* *p* *pp* *to Picc.* *pp*

Ob.

Cl. *p* *pp* *p* *5* *5* *3*

Bsn. *p* *3*

Tpt. *p* *5* *5*

Tbn. *p* *5* *5*

Perc. Bass drum *pp* *3*

Hp. *p* *pp* *p* *5* *5*

S. *8* — girls, the fizz of beer — on your tongue. — Your

Vln. 1 *sul tasto* *p* *5* *5* *ord.* *3*

Vln. 2 *sul tasto* *p* *pp* *ord.*

Vla. *pp*

Vlc. 1 *sul tasto* *p* *pp* *p* *5* *5* *ord.* *3*

Vlc. 2 *sul tasto* *p* *pp* *p* *5* *5* *ord.* *3*

Cb. *sul tasto* *p* *pp* *p* *5* *5* *ord.* *6* *3*

3
4

135

Picc. *p*

Ob.

Cl. *mf* *mp* to BClar.

Bsn. *mf* *mp* to CBsn.

3
4

Tpt.

Tbn.

Perc. Bass drum *mp* *pp*

Hp.

3
4

S. *molto* *pp* *pp* *afraid, almost a whisper*
8 ears fuck-ing strain - ing for the sound of a cock - ing gun. (')

3
4

1 *mf* *mp* *p*

2 *p*

Vla. *p*

1 *mf* *mp* *p*

2 *mf* *mp* *p*

Cb. *mf* *mp*

[illegible]

147

Picc. f mf mp mf

Ob. f mf mp

Bcl. f mf mp

Cbsn. f mf mp mf

Tpt. f mf

Tbn. f mf

Perc. Hi-hat mf

Hp. *quickly* 8va... f *sim.* 8va..... 3

A. f mf mp f

paed - o's_____ treat. _____

Wait - ing for an or - phan _____ to de -

1 f

2 f

Vln. f

Vla. f

1 f

2 f mf

Vlc. f mf

Cb. f mf mf

pizz. f

pizz. f

pizz. mf

senza sord.

24

24

24

2/4
Meno mosso
rall. - - - ♩ = ca. 54

Picc. to Flute

Ob.

Bcl.

Cbsn.

Tpt.

Tbn.

Perc. close-open (foot only)

Hp. l.v. sempre

A. - coy you to a bomb that blows your brains to fuck-ing hell and your bol-locks to Hong.

1 Vln.

2 Vln.

Vla.

1 Vlc.

2 Vlc.

Cb.

arco mp

154

4/4 $\text{♩} = \text{ca. } 66$

Fl.

Ob.

Bcl.

Cbsn.

ff

mp

4/4 $\text{♩} = \text{ca. } 66$

3/4

Tpt.

Tbn.

Perc.

Sleigh bells

Hp.

S.

A.

falsetto

Hear - - ing a shout down the wire: _____ "The

Kong. _____

4/4 $\text{♩} = \text{ca. } 66$

arco sul pont.

9

mp

1

Vln.

2

arco sul pont.

9

mp

Vla.

1

Vlc.

2

Cb.

ff

arco sul pont.

9

mp

157

3/4 4/4

Fl.

Ob.

BCL.

Cbsn.

Tpt.

Tbn.

Perc.

Log drum

6 3

mf

mf

Hp.

3/4 4/4

S.

whole thing just kicked off." Scream - - - ing a - long - in the wag-on,

A.

3/4 4/4

1

9 9 9

2

9 9 9

Vla.

9 9 9

1

arco sul pont.

mp

3

2

arco

mf

9 9 9

Cb.

9 9 9

Più mosso

♩ = *ca.80*

159

[illegible]

Più mosso

♩ = ca.80 

♩ = ca. 80

1. Violin I: *cresc.*

2. Violin II: *cresc.*

Viola: *cresc.*

1. Violoncello I: *cresc.*

2. Violoncello II: *mf* *p*

Contrabass: *cresc.* *mf*

[illegible]

4/4 Con moto
♩ = ca.100

5/4 rit. ♩ = ca.60
to Picc.

5/8

2/4

Fl. *pp* *> ppp*

Ob.

Cl.

Bsn. *pp* *> ppp* *p* *pp* to Cbsn.

4/4 Con moto
♩ = ca.100

5/4 rit. ♩ = ca.60

5/8

2/4

Tpt.

Tbn.

Perc. Tamb. *p*

Hp. *mp* *p*

4/4 Con moto
♩ = ca.100

5/4 rit. ♩ = ca.60

5/8 (bitterly)

2/4

S. *8* or - ders is or - ders is or - ders and war's a

4/4 Con moto
♩ = ca.100

5/4 rit. ♩ = ca.60

5/8 senza vib.

2/4

1 Vln. senza vib.

2 Vln. senza vib.

Vla. senza vib.

1 Vlc. (senza vib.)

2 Vlc. *p* *ord.*

Cb. *p*

167

2/4 5/4

Picc.

Ob.

Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Tamb.

Hp.

S.

A.

blood - - y game.

Ly - ing on a pave - ment your

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

mf

mp

f

p

stacc.

pizz.

3

$\frac{1}{4}$ $\frac{12}{16}$ $\frac{5}{8}$
 ♩ = ca.50 ♩. = ca.67
 Tpt. Tbn.

The musical score consists of two staves. The top staff is for Percussion (Perc.) and the bottom staff is for Harp (Hp.).


Percussion (Perc.): The staff uses a single line with a C-clef. It begins with a rest, followed by a snare drum (brushes) note marked *poco* and *pp*. This is followed by another *poco* marking. The final measure contains a series of eighth notes marked *sim.* (sustained).

Harp (Hp.): The staff uses a grand staff (treble and bass clefs). It begins with a rest, followed by a chord marked *pp*. The final measure contains a series of eighth notes.

$\frac{1}{4}$ $\frac{12}{16}$ $\frac{5}{8}$

$\text{♩} = \text{ca. } 50$ $\text{♩} = \text{ca. } 67$

more wistfully

A. 

Re - mem - ber - ing the jobs _____ moth - er prayed _____ you'd _____ do. ____

1/4 12/16 5

♩ = ca.50 ♩. = ca.67

1 Vln. 2 Vln. Vla. 1 Vlc. 2 Vlc. Cb.

pizz. pp

Poco meccanico

♩ = ca.72

24

177

Picc. *mf* 3 5 3 3 *f* *mf* 6 6

Ob.

Cl. *mf* 3 5 3 3 *f* *mf* 6 6

Cbsn. *mf* 3 3 3 3 3 3 3 3 3 3 *f* *mf* 6 6

Poco meccanico

♩ = ca.72

Tpt.

Tbn.

Perc. rim shot *f* *p* *mf* *p* *mp*

Hp.

Poco meccanico

♩ = ca.72

24

A. 3 3 3 3 3 3 3 3 3 3 *f* *mf* 6 6

And the on - ly prize if you sur - vive is a mug of NAA - - Fl brew.

Poco meccanico

♩ = ca.72

24

1 *mf* 3 5 3 3 *f* 3

2

Vln. *f* al pont. 6 6

Vla.

1

Vlc. 2

Cb. arco 3 3 3 3 3 3 3 3 3 3 *f* 3

180

Picc.

Ob.

Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

68N

← ♩ = ♩ → (♩. = ca.48)

44

S.

A.

68N

← ♩ = ♩ → (♩. = ca.48)

44

Vln. 1

Vln. 2

Vla.

Vlc. 1

Vlc. 2

Cb.

[The men grow physically closer.]

Know - ing ev' - ry day might be your

molto
sul pont.

183 (♩ = ca.72) 6/16 (♩ = ca.144) 4/4

Picc. 4/4

Ob. 6/16

Cl. 4/4

Cbsn. 6/16 4/4

Tpt. 6/16

Tbn. 4/4

Perc. 6/16 4/4

Hi-hat (mp)

Snare drum

Hp.

S. 6/16 4/4

A. 6/16 4/4

1 6/16 4/4

2 6/16 4/4

Vln. 6/16 4/4

Vla. 6/16 4/4

Vlc. 6/16 4/4

Cb. 6/16 4/4

last. Be - ing one ____ of

A pla - toon of vir - gins grow - ing up ____ too fast. ____

pizz. *f*

9
16

Perc. 

9
169
16

Violin I (Vln. 1) and Violin II (Vln. 2) parts are in treble clef. Viola (Vla.) is in alto clef. Violoncello I (Vlc. 1) and Violoncello II (Vlc. 2) are in bass clef. Contrabass (Cb.) is in bass clef with an 8va line.

Measure 107: Vln. 1 and 2 play a melodic line with slurs. Vla. is silent. Vlc. 1 and 2 play a rhythmic pattern. Cb. is silent.

Measure 108: Vln. 1 and 2 continue their melodic line. Vla. enters with a melodic line. Vlc. 1 and 2 continue their rhythmic pattern. Cb. enters with a melodic line.

Tempo: Allegretto. Dynamics: f (forte), p (piano). Time signature: 3/4. Key signature: B-flat major.

188

7/8 4/4

Picc. *ff*

Ob. *ff*

Cl. *mf*

Bsn.

Tpt.

Tbn. *ff* *mf* *p* *mf*

Perc. small Tam-tam *p*

Hp.

S. A

A. A tread on a tyre, —

7/8 4/4

1 *ff* *mf*

2 *ff* *mf*

Vla. *mf*

1 *sfz* *mf*

2 *sfz* *mf*

Cb. *ff* *sfz* *mf*

190

Picc.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

S.

A.

rock - - et _____ in a laun - - - cher read - y _____ to ex -

a bul - let in a gun, _____

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

192

2/4 **4/4**

Picc. *poco* *f* *mf*

Ob. *f* *mf*

Cl. *poco* *f* *mf*

Bsn. *mf* *f* *mf*

Tpt. *f* *mf* *f*

Tbn. *mf* *f*

Perc. *mf* (damp) *p* Tam-tam (with wooden part of the stick) *p* (hold Tam-tam to damp it) *mf* ord. *p*

Hp. *mf*

S. - plode. A fin - ger

A. a hun - dred march - ing feet,

2/4 **4/4**

Vln. 1 *poco* *f* *mf*

Vln. 2 *poco* *f* *mf*

Vla. *f*

Vlc. 1 *poco* *mf* *f* *mf*

Vlc. 2 *poco* *mf* *f* *mf*

Cb. *mf* *f*

196 $\frac{4}{4}$

Picc. $\frac{4}{4}$

Ob. mf 5 5 5 5

Cl. 5 5 5 5 5 5

Bsn. 5 5 5 5 5 5

Tpt. $\frac{4}{4}$

Tbn. $\frac{4}{4}$

Perc. mf p mf p mf p

Hp. *cresc. poco a poco*

S. on a trig - ger, an edge

A. march - - ing down a road. A glint on a

1 $\frac{4}{4}$ 5 5 5 5 5 5

Vln. 2 5 5 5 5 5

Vla. 1 5 5 5 5 5

Vlc. 2 5 5 5 5 5

Cb. 5 5 5 5 5 5

198

Picc. *cresc.*

Ob. *cresc.* 5 5 5 5 *sim.* 5 3 3

Cl. *cresc.* 5 5 5 5 *sim.* 5 5 3

Bsn. *mp cresc.* 5 5 5 5 3

Tpt. *mp* *senza sord.* *mf*

Tbn. *mp cresc.*

Perc. *mp cresc.* 3

Hp. *(cresc.)* *ff* 3

S. on a blade.

A. bay - o - net, an or - der that's o - beyed.

1 *cresc.* 5 5 5 5 5 5 6 6

2 *cresc.* 5 5 5 5 5 5 6 6

Vla. *mf* *p* *mf* *p* *mf* *p* *f* *mp* *f* *mp* *f* 3

1 *mp cresc.*

2 *pizz.* 5 5 3

Vlc. *(arco)* *mp cresc.*

Cb. *mp cresc.* 5 5 3

200

Picc. *ff* *dim.* 3 3 3 3 3 3 3 3

Ob. *ff* 5 5 *dim.* *f* 3 *p*

Cl. *ff* 6 3 5 *ff dim.* *mf*

Bsn. *ff* 6 3 5 *ff dim.* *mf*

Tpt. *f* *molto* *p* *p*

Tbn. *f* *molto* *p* *mf*

Perc. *f*

Hp. *ff* 8va... 3 3 3 3 3 3 3 3 *dim.* 7

S. Fear was our friend a-against the

A. Fear was our friend.

Vln. 1 *ff* 5 5 *dim.* *f*

Vln. 2 *ff* 5 5 *dim.* *f* 7

Vla. *ff* 5 5 *dim.* *flautando* *f* *pizz.*

Vlc. 1 *ff* 5 5 *dim.* *arco* *f* 3

Vlc. 2 *ff* 5 5 *dim.* *f* 3

Cb. *ff* 6 5 *dim.* *f*

202

to Flute

Picc. *mf* 3

Ob. *p* 3

Cl. *mf dim.* 3 5 5 *mp dim.* 3 3 3 3

Bsn. *dim.* stacc. *mf* 5 *mp*

Tpt.

Tbn.

Perc.

Hp. *mf* 3 8va..... *mp dim.* 3 3 7 8va.....

S. en - - e - my. ____

A. But we did - n't fight for coun - try or for Queen, ____

1 *f dim.* 3 3 *mf* 3 3 3 3

Vln. 2 *mf* 3 3 3 3

Vla. *p < mf > p*

Vlc. 1 *dim.* *mf* arco ord. *mp*

2 stacc. *dim.* *mf* 5

Cb. *mf* 5 *mp*

p

Ancora meno mosso
♩ = ca.80

209

Fl.

C.A.

Cl.

Bsn.

5
4 Calmo
♩ = ca.60

4
4

♩ = ca.40

Ancora meno mosso
♩ = ca.80

5
4

P
Calmo
♩ = ca.60

4
4

♩ = ca.40

Tpt.

Tbn.

Perc.

Hp.

Ancora meno mosso
♩ = ca.80

5 Calmo
♩ = ca.60

4

[The mood changes. It takes on a sinister, less exuberant edge. The past has entered the room.]

♩ = ca.40
freely

3

S. Com - rades and broth - - ers. Broth-ers ___ in ___ blood. ___

A. Com - rades and broth - - ers.

Ancora meno mosso
 ♩ = ca.80

Violino I
 1. *pp*
 2. *pp*
 3. *pp*
 4. *pp*

Violino II
 1. *pp*
 2. *pp*
 3. *pp*
 4. *pp*

Viola
 1. *p*
 2. *p*
 3. *p*
 4. *p*

Violoncello I
 1. *p*
 2. *p*
 3. *p*
 4. *p*

Violoncello II
 1. *p*
 2. *p*
 3. *p*
 4. *p*

Contrabbasso
 1. *ppp*
 2. *ppp*
 3. *ppp*
 4. *ppp*

Calmo

♩ = *ca.***60**

214

Fl.

C.A.

Cl.

Bsn.

Solo
espr.

p

3

3

to Ob.

ppp

Calmo

♩ = *ca.***60**

Tpt.
 Tbn.
 Perc.
 Hp.

[Alasdair moves away from Sam and refills their glasses. Alasdair tries to maintain the jaunty tone, but ultimately cannot resist Sam's melancholy.]

Calmo

♩ = *ca.***60**

S. 
I sleep no more. I taste no

A. 
You miss the com - pa - ny...

Calmo

♩ = ca.60

senza vib.

Violins (Vln.) 1 and 2: Violin 1 plays a melody starting with a piano (*p*) dynamic, followed by a crescendo to mezzo-piano (*mp*) and then piano (*p*). Violin 2 is silent.

Viola (Vla.): The Viola plays a melody starting with a very piano (*ppp*) dynamic, marked "con sord." (con sordina), followed by a crescendo to piano (*p*). The second measure is marked "senza sord." (senza sordina).

Violoncello and Double Bass (Vlc. and Cb.): The Violoncello and Double Bass play a melody starting with a very piano (*ppp*) dynamic, marked "senza sord." (senza sordina), followed by a crescendo to piano (*p*). The Double Bass is marked "p" in the first measure.

[illegible]

224

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

S.

A.

1 Vln.

2 Vln.

Vla.

1 Vlc.

2 Vlc.

Cb.

3/4

4/4

7/8

4/4

con sord. (cup)

ppp

con sord. (cup)

ppp

High temple block

Log drum

mf

mf

veloce

damp!

pp

girl, — and far a - way, far, — an old man.

You see — no - thing.

sim.

pp

pp

pp

pp

pizz.

p

228

4/4

Fl.

pp

mp

poco

pp

p

Ob.

pp

poco

pp

Cl.

pp

poco

pp

p

Bsn.

4/4

Tpt.

pp

mp

poco

pp < *p*

Tbn.

pp

mp

poco

pp < *p*

Perc.

3 Temple blocks

p

mf > *p*

Hp.

4/4

S.

A bird sings and I hear scream - ing.

marcato, pointedly

Day _____ dawns, _

A.

The night is si-lent.

4/4

Vln. 1

pp

mp

poco

pp < *p*

Vln. 2

pp

mp

poco

pp < *p*

Vla.

pp

mp

poco

pp < *p*

Vlc. 1

pp

mp

poco

pp < *p*

Vlc. 2

pp

mp

poco

pp < *p*

Cb.

pp

mp

poco

pp < *p*

232

Fl. *cresc. poco a poco*

Ob. *p cresc. poco a poco*

Cl. *cresc. poco a poco*

Bsn.

Tpt.

Tbn.

Perc.

Hp.

S. *3* I smell the street - van smell of roast - ing flesh

A.

1 *mp* *p* *cresc.*

2 *mp* *p* *cresc.*

Vla. *mp* *p* *cresc.*

1

2 *mf* *mf*

Cb.

234

Fl. *(cresc. poco a poco)*

Ob. *(cresc. poco a poco)*

Cl. *(cresc. poco a poco)*

Bsn.

Tpt. *mf* senza sord.

Tbn. *mf* senza sord.

Perc. Chinese cymb. *p* *mf* damp!

Hp.

S. *8* the old man turns his head and...

A. E - nough!

Vln. 1 *(cresc.)* *mp* *f*

Vln. 2 *(cresc.)* *mp* *f*

Vla. *(cresc.)* *mp* *f*

Vlc. 1 *mp* *f*

Vlc. 2 *p* *f* *p* *f*

Cb. *8*

[Alasdair makes an expansive movement with his arm and a glass smashes to the floor.]

236 **R** **Meno mosso (flexibly)**
♩ = ca.50

breve
pp warmly

Fl.

Ob.

Cl.

Bsn.

R

breve
pp warmly

Tpt.

Tbn.

Perc.

Hp.

R

[VICKI enters. She's wrapped in a dressing gown, tousled and sleepy, but still glamorous.] **Meno mosso (flexibly)**
♩ = ca.50
espr.

VICKI

Wok-en by night-mares? My poor — A-las-dair, still fight - ing the war —

A.

R **Meno mosso (flexibly)**
♩ = ca.50
sul tasto

p *pp*

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

p *pp*

240

Fl. *ppp* *to Picc.*

Ob.

Cl.

Bsn. *ppp*

Tpt.

Tbn.

Perc. *mp* *Hi-hat*

Hp.

V. *in your sleep. —*

A.

[Vicki takes in the scene: Sam, the broken window, rifled till and smashed glass. The men are frozen, as if caught in the middle of a criminal act.]

[Vicki makes a noise that is half scream, half gasp.]

[The spell is broken. Sam looks stunned. Alasdair rushes to Vicki and puts an arm around her. He is back in control.]

$\text{♩} = \text{ca. } 60$

1 *ord.* *ppp* *mf* *molto* *pp* *mp* *molto* *pp* *mf* *molto* *pp* *sul pont.* *7*

2 *ord.* *ppp* *mf* *molto* *pp* *mp* *molto* *pp* *mf* *molto* *pp* *sul pont.* *7*

Vla. *ord.* *ppp* *mf* *molto* *pp* *mp* *molto* *pp* *mf* *molto* *pp* *sul pont.* *7*

1 *ord.* *ppp* *mf* *molto* *pp* *mp* *molto* *pp* *mf* *molto* *pp* *sul pont.* *7*

2 *ord.* *ppp* *mf* *molto* *pp* *mp* *molto* *pp* *mf* *molto* *pp* *sul pont.* *7*

Cb. *ord.* *ppp* *mf* *molto* *pp* *mp* *molto* *pp* *mf* *molto* *pp* *sul pont.* *7*

$\text{♩} = \text{ca. } 60$

ord. *mp* *(non harm.)*

pizz. *mp*

pizz. *arco ord.* *mp*

mp

244

Picc. $\frac{2}{4}$ $\frac{7}{16}$ *agitato* $\frac{7}{8}$

Ob.

Cl.

Bsn. *to Cbsn.*

Tpt. $\frac{2}{4}$ $\frac{7}{16}$ *agitato* $\frac{7}{8}$

Tbn.

Perc.

Hp. *mp*

[Vicki's daze seems more than sleep induced.
She touches Alasdair's cheek.]

V. $\frac{2}{4}$ $\frac{7}{16}$ *agitato* $\frac{7}{8}$

A. *mp*

Meet my man, ——— Ser - geant Sam. —

There's blood on your

1 $\frac{2}{4}$ $\frac{7}{16}$ *agitato* $\frac{7}{8}$

Vln. *mf* *arco* *ord.*

2 *mp*

Vla. *mp*

1 *mp*

Vlc. *mp* *energico*

2 *mp*

Cb. *mp* *(non stacc.)*

[illegible]

252

S

to Flute

$\leftarrow \text{3} \text{ } \text{ } \text{ } \rightarrow \text{ } = \text{ca.108}$

Picc.

Ob.

Cl.

Cbsn.

(non stacc.)

p

6

p

pp

poco

p

cresc.

mp

p

pp

poco

p

f

>p

S

$\leftarrow \text{3} \text{ } \text{ } \text{ } \rightarrow \text{ } = \text{ca.108}$

Tpt.

Tbn.

Perc.

Hp.

(non stacc.)

p

pp

poco

p

cresc.

mp

f

mf

8va.,

[Alasdair pulls away the throw covering the couch and starts to arrange it into a makeshift bed, using cushion for pillows etc. His movements are economical and efficient. Sam hesitates on the sidelines, torn between the prospect of a bed for the night, the possibility of a job and his embarrassment.]

S

$\leftarrow \text{3} \text{ } \text{ } \text{ } \rightarrow \text{ } = \text{ca.108}$

A.

our new

bar - man.

S

pizz.

$\leftarrow \text{3} \text{ } \text{ } \text{ } \rightarrow \text{ } = \text{ca.108}$

1

2

Vla.

1

2

Cb.

(non stacc.)

p

poco

p

cresc.

mp

poco

p

mp

mp

mp

255

5/4 4/4

Fl.

Ob.

Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

VICKI

A.

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

He broke in but you give him the key

leggero

leggero

leggero

Snare drum

p

p

p

arco
leggero

p

p

p

p

264

4/4

5/4

4/4

rall.

Meno mosso

T

$\text{♩} = \text{ca.}90$

Fl.

mp

p

pp

p

Ob.

mp

p

pp

p

BCl.

p

Cbsn.

mp

p

4/4

5/4

4/4

rall.

Meno mosso

T

$\text{♩} = \text{ca.}90$

Tpt.

Tbn.

Perc.

Hp.

mp

pp

p

4/4

5/4

4/4

rall.

Meno mosso

T

$\text{♩} = \text{ca.}90$

softly

V.

$\text{In five years — I nev-er heard his — name.}$

A.

$\text{— rades and broth - ers. —}$

4/4

5/4

4/4

rall.

Meno mosso

T

$\text{♩} = \text{ca.}90$

1

Vln.

mp

p

2

Vln.

mp

p

pizz.

Vla.

p

1

Vlc.

mp

p

2

Vlc.

mp

p

Cb.

$(dim.)$

p

[This news galvanises Sam. He steps forward, allying himself with Alasdair.]

268

Fl.

Ob.

Bcl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

V.

SAM

(ossia 8va) - - - - -

Com - rades and broth - ers. We lived for each oth -

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

sonore

sonore

Solo

p

mp

marcato

p

sonore

sonore

sonore

3/8

4/4

5/8

3/8

4/4

5/8

3/8

4/4

5/8

3/8

4/4

5/8

Play boxes 1, 2 and 3 in order first, then repeat in any order.
When signalled to stop, complete the motive within the current box, then stop.

U**Senza misura**

♩ = ca.45

rall. poco a poco

(go out of sync with Contrabass)

277

1 *pp*

2 *breve* *ad lib.*

3 *breve* *ad lib.*

[Alasdair takes hold of Vicki and Sam's hands and stands between them. He addresses Sam.]

♩ = ca.50
freely, con rubato

Vic - ki makes me an hon - est man. —

① BCL., Cb. together

② Cb. → Alasdair

③ Cb. → Vlc.
Vary tempo between ♩ = 40 and ♩ = 50

1 *pp* *p* *sim.* *breve* *ad lib.*

♩ = ca.45

1 *pizz.* *pp*

2 *breve* *ad lib.*

3 *breve* *ad lib.*

BCL.

Perc.

Hp.

A.

1

2

Vln.

Vla.

Vlc. 1

Cb.

Bass drum

♩ = ca.40

pp *p* *pp*

⑥ Alasdair → Perc.

♩ = ca.40

p *près de la table*

⑧ Alasdair → Hp.

più f

④ Alasdair → Vln.1
♩ = ca.35

⑤ Vln.1 → Vln.2
♩ = ca.35

⑦ Alasdair → Vla.

⑨ Alasdair → BCL., Vc., Cb.

with - out her I'm just a sol - dier who's lost his war.

pp *p* *pp* *sim.*

pp *p* *pp* *sim.*

2 *sim.* *breve* *ad lib.*

Play boxes 1 and 2 in order first, then repeat in any order.
When signalled to stop, complete the motive within the current box, then stop.

Play boxes 1, 2 and 3 in order first, then repeat in any order.
When signalled to stop, complete the motive within the current box, then stop.

* Stop at the end of current motive.

278 $\text{♩} = \text{ca.45}$ **Senza misura**
($\text{♩} = \text{ca.45}$) poco accel. poch. rit. - - - - -

BCl. p Omit a few notes, and play a few *sfz* *sim.*

Cbsn. p Omit a few notes, and play a few *sfz* *sim.*

Perc. (Bass drum) $\text{♩} = \text{ca.45}$ ($\text{♩} = \text{ca.45}$) $\text{♩} = \text{ca.40}$ Randomly vary pause length considerably—from short to very long

Hp. mp

A. [Alasdair turns to Vicki.] **Senza misura**
 $\text{♩} = \text{ca.45}$ $\text{♩} = \text{ca.78}$ (più mosso) ③ Alasdair → BCl., Cbsn.

Sam _____ is the hard - est man _____ to face an en - - e-my.

Vla. $pp < p > pp < p > pp < p > pp$ ① Alasdair → BCl., Cbsn., Hp. in together ② Alasdair → Vlc.1,2

1 mf col legno battuto

2 mf col legno battuto

Cb. ($\text{♩} = \text{ca.45}$) mf Vary upper pitch. Also alternate between upper and lower pitches (i.e. upper only or lower only.)

280 $\text{♩} = \text{ca.45}$ to Clar. **4/4**

BCl. (no *sfz*) *dim.* *ppp*

Cbsn. $\text{♩} = \text{ca.45}$ (no *sfz*) *dim.* *ppp*

Perc. *sim.*

Hp.

A. rit. - - - - - molto $\text{♩} = \text{ca.45}$ [Alasdair steps aside, joining joining Sam and Vicki's hands.] ($\text{♩} = \text{ca.45}$) *semplce*

The kind of arse-hole you want on your side. I want you to be good friends.

④ Alasdair → Vlc.1,2 pizz. ⑤ Alasdair → Vlc.1 col legno battuto

1 *poco sfz* *pizz.* *molto* mp arco *ppp*

2 *poco sfz* *pizz.* *molto* arco *ppp*

Cb. ($\text{♩} = \text{ca.45}$) *dim.* *ppp*

Dolce
♩ = ca.60
Bass drum

Perc.

Hp.

[Sam and Vicki look each other in the eye.
A charge passes between them.]

[They let go of each other's hands suddenly, as if shocked by an electric current, and step apart.
Alasdair puts an arm around Vicki's shoulder and leads her towards offstage and bed.
Vicki pulls away from him.]

Vln. 1

Vln. 2

Vla.

Vlc. 1

Vlc. 2

ppp

pp

pp

Tranquillo ♩ = ca.52
3/4 *grazioso*

Fl.

Ob.

Cl.

pp

p obbligato

p

Tranquillo ♩ = ca.52
3/4

VICKI

In a gar - ri - son town you meet man - - y men, who are ghosts.

Tranquillo ♩ = ca.52
3/4 *sul tasto*

Vln. 1

Vln. 2

Vla.

Vlc. 1

pp

p

p

p

p

24

34

78

289

Fl.

Ob.

Cl.

Cbsn.

pp *p* *mp*

24

34

78

Tpt.

Tbn.

Perc.

Hp.

mp

24

34

78

V.

— They walk like men and talk and look like — men. _

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

pp *p* *ord.* *pizz.* *(pizz.)*

298

54

44

Con moto
♩ = ca.63

Fl.

p *mp* *p* *p* *p*

Ob.

mf *p* *p*

Cl.

p *mp* *p* *p* *p* *p*

CBsn.

Tpt.

Tbn.

mp

Perc.

Hp.

V.

liv - - ing _ and their love is cursed.

1

2

Vln.

mf *p* *p* *p* *p* *p*

1

2

Vla.

mf *p* *p* *p* *p* *p*

1

2

Vlc.

mf *p* *pizz.* *p* *arco* *p*

Cb.

p *mf* *p* *p*

p

[illegible]

319 **4/4** Scene 2
1 Senza misura

Fl. *mf* $\text{♩} = \text{ca.}60$ ($\text{♩} = \text{ca.}48$)
con rubato
Solo

Bsn. *p con vib.*

Hp. *mf*

① [Sam sits down on the couch. He looks up at the ceiling, following the progress of Alasdair and Vicki's footsteps across their bedroom floor.]
Senza misura

② Sam → Flute
 $\text{♩} = \text{ca.}60$
SAM *regretfully*
His heav - y

4/4 Scene 2
Senza misura

1 *col legno*
mf

Vln. *col legno*
mf

2 *col legno*
mf

Vla. *pizz.*
mf

1 *col legno*
mf

Vlc. *col legno*
mf

2 *col legno*
mf

Cb. *pizz.*
mf

Fl. *cresc. poco a poco*
 $\text{♩} = \text{ca.}60$
pp

Cl. *ppp* *più mosso* *pp*

Bsn. *ppp* *più mosso* *pp*

③ Sam → Cl., Vlc. 1,2

④ Sam → Bsn.

⑤ Bsn. → Fl., Cl., Vlc. 1,2.

S. *stride, (no pause first time) con sord., arco*
her light - er tread. He folds his clothes up - on the chair.

1 *pp > ppp*
con sord., arco

2 *pp > ppp*

2

senza vib.

Fl.

pppp

Ob.

ppp espr.(con vib.)
senza vib.

Cl.

pppp

Bsn.

p espr.(con vib.)
(con sord.)
senza vib.

Tpt.

pppp
con sord., senza vib.

Tbn.

pppp
Susp. cymb. (soft beaters)

Perc.

ppp

Hp.

ppp

4/4

♩ = ca.60

Sam → Flute

4/4

♩ = ca.60

①

② Sam → Ob., Bsn.

③ Sam → Ob., Bsn.

S.

Her robe falls ____ to the floor. I sit here a - lone.

con sord.
arco, senza vib.

1

2

Vln.

pppp
con sord.
arco, senza vib.

Vla.

pppp
senza vib.

1

2

Vlc.

pppp
senza vib.

Cb.

pppp

4/4

♩ = ca.60

pizz.

4/4

♩ = ca.60

pp

pp

pp

pp

[Sam clicks on the bar's television. The news is on, the war playing out on the screen. Sam turns away from the television. He seems to be ignoring the broadcast, but the TV is a conduit which returns his subconscious to the past.]

4

Fl.

Solo
con vib.

senza vib.

p

3/4 Largo ♩ = ca.40

veloce e grazioso **2/4**

con vib.

3/4

Ob.

pp

Cl.

pp

Bsn.

pp

Tpt.

Tbn.

Perc.

Hp.

S.

Too far to see, too far to know,

1 Vln.

2 Vln.

Vla.

1 Vlc.

pizz.

pp

2 Vlc.

Cb.

88

7

3/4 2/4 7/4 3/2 Semplice ♩ = ca.69 5/8 5/4

Fl. *sim.* *senza vib.* *pppp*

Ob.

Cl.

Bsn. *pppp*

Tpt.

Tbn. *pppp*

Perc.

Hp.

Chorus (pre-recorded)

* To - day two sol - diers
To - day two sol - diers

[We hear a chorus of newsreaders, who read out the headlines.]

S. *3* *3* *3*
We meant no harm.

1 2 Vln. *arco* *pppp*

Vla. *pppp* *arco*

1 2 Vlc. *pppp* *arco*

Cb. *pppp* *arco*

* This gap may be omitted; it should *never* be longer than one beat. There is no gap on the audio track, so it should be cued on the second beat of the bar if the rest is included.

Chorus

12 $\frac{5}{4}$ $\frac{5}{8}$ $\frac{2}{4}$

joined the lists _____ of the fal - - len. Re - - la - tives have been in -

joined the lists _____ of the fal - - len. Re - - la tives have been in -

17 $\frac{3}{4}$ $\frac{7}{8}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ **Meno mosso** $\text{♩} = \text{ca. } 60$

Fl. *pppp*

Cl. *pppp*

Tpt. *pppp*

Tbn. *pppp*

Perc. Susp. cymbal (soft beaters) *ppp*

Chorus

formed but names ____ have not yet been re - leased. _ Their names ____ can - not be

unis.

formed but names ____ have not yet been re - leased. _ Their names ____ can - not be

The following is a rough visual guide to the other layers of the pre-recorded material.

Tape

1 $\frac{3}{4}$ $\frac{7}{8}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ **Meno mosso** $\text{♩} = \text{ca. } 60$

Vln. 1 *pppp*

Vln. 2 *pppp*

Vla. *pppp*

Vlc. 1 *pppp*

Vlc. 2 *pppp*

Cb. *pppp*

* Independent of conducted tempo

[illegible]

32

3444

Fl.

Ob.

Cl.

Bsn.

to Picc.

mf

mf

mf

mp

poco

mp

mp

3444

Tpt.

Tbn.

poco

Perc.

Vibraphone

(mp) (irreglar dynamic within glissandi)

(play slow *glissandi* on resonators, with two wooden beaters, allowing an irregular “rhythm” to result.)

Hp.

Chorus

their names. _____

Rel - - a - tives.

Rel - - a - tives.

Rel - - a - tives.

Tape

3444

S.

too far _____ to know _____

We meant _____

no

harm. _____

more reflective

3

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

3444

senza sord.

8va.....

mp

8va.....

senza sord.

mp

37 **C** *colla parte*

Picc. *f*

Ob.

Cl. *mp*

Bsn.

Tpt.

Tbn. *senza sord.* *sing* (produce indeterminate multiphonics and beating/growl)

Perc. *play* *mp* *sim.* *(mf) (sim.)*

Hp. *f* *buzz* *hold a pencil or pen against the string as it vibrates*

Chorus

Tape

S. *8* Too far — to run, — too far — to stop, — my hand touch-ing

C *8va...* *smooth gliss., free (legato) bowing*

1 *8va...* *smooth gliss., free (legato) bowing*

Vln. 2

Vla. *sim.*

Vlc. 1 *sim.*

Vlc. 2 *sim.*

Cb. *sim.*

41

Picc. *mf* *cresc. poco a poco* *f* *cresc.*

Ob. *mf* *cresc. poco a poco* *f* *cresc.*

Cl. *mf* *cresc. poco a poco* *f* *cresc.*

Bsn.

Tpt.

Tbn. *mp*

Perc. *sim.* *(mf) (sim.)* *sim.* *(f) (sim.)*

Hp. *ff*

Tape

S. *becoming more panicky, almost desperate*
 her face, wip - ing the tears from her face, try - ing to smooth -

8va.....

1 *cresc.* *mf* *f*

2 *cresc.* *mf* *f*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

45

Picc.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Tape

[Sam gets up from the couch. The intensity of the flashback is deeper sounds
still upon him, but he is shifting from the past into his war-infected
present. He knows that the memory of the atrocity will continue to
contaminate his life, especially when he is on his own. From here
to bar 65 Sam is overwhelmed by what may be an episode of
Post-Traumatic Stress Disorder.]

S.

the fear from her face.

8va.....

Vln.

1

2

Vla.

Vlc.

1

2

Cb.

ff

cresc.

ff

cresc.

sim.

cresc. poco a poco

f

p

f

flt.

slide gliss.

mf

mp cresc.

(f) (sim.)

(ff)

f

ff

mf (senza cresc.)

8va.....

mf (senza cresc.)

p

f

sim.

cresc. poco a poco

p

f

sim.

cresc. poco a poco

p

f

sim.

cresc. poco a poco

p

f

mf

sim.

cresc. poco a poco

48

Picc. *ff* *cresc.* *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Tpt. *ff* interject (on same note): *f* slow, irregular variation in pitch (*gliss.*)

Tbn. *cresc.* *f* vary dynamic between *mp* and *f*, with some sudden changes

Perc. High temple-block in tempo Vary rest length (aim for irregularity) ca. 2½ - 7 *mp-f* (vary dynamics, with some sudden changes)

Hp. *f* (vary pedals *ad lib.*, approximately once per bar) etc. (vary speed of *gliss.*; pause sometimes at top before continuing)

Tape

8va... come prima

1 *f*

2 *f*

Vla. *fff*

Vlc. *fff*

Cb. *fff*

D

* Breathe as necessary. Try to re-enter as smoothly as possible.

[illegible]

* as long as breath lasts

71

Fl.

Ob.

Cl.

Perc.

Chorus

1

2

Vln.

Vla.

Vlc.

7

8

4

4

F

3

4

Must not,

can - not

whisp - er

their names. _

Must not,

can - not

whisp - er

their names. _

SAM

This night

lives long-er

than that road.

7

8

4

4

F

3

4

77

3

4

Fl.

Ob.

Perc.

S.

1

2

Vln.

Vla.

Vlc. 1

3

4

3

4

[Sam looks up at the ceiling.]

[Sam collapses back on the couch and the stage fades to black.]

I

walk

it

a - lone. _

3

4

1

4

ppp

p

Transition II-III
Adagio
 ♩ = ca.54

83

Fl.
 f *p* *f* *p* *f* *p* *mf* *f* *p* *f* *p*

Ob.
 f *p* *f* *p* *f* *p* *mf* *f* *p* *f* *p*

Cl.
 f *p* *f* *p* *f* *p* *mf* *f* *p* *f* *p*

Bsn.
mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tpt.
 - - - - - - - - - - - - - - - -

Tbn.
 - - - - - - - - - - - - - - - -

Bell
 (or Vib. with very hard sticks) damp!

Perc.
mf *p* *f* *p* *f* *p* *mf* *f* *p* *f* *p*

Hp.
mf *p* *f* *p* *f* *p* *mf* *f* *p* *f* *p*

Transition II-III
Adagio
 ♩ = ca.54
 ord.
 vib. norm.

1
 Vln.
 f *p* *f* *p* *f* *p* *mf* *f* *p* *f* *p*

2
 Vln.
 f *p* *f* *p* *f* *p* *mf* *f* *p* *f* *p*

Vla.
 f *p* *f* *p* *f* *p* *mf* *f* *p* *f* *p*

1
 Vlc.
 - - - - - - - - - - - - - - - -

2
 Vlc.
mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cb.
mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

[illegible]

Scene 3

3 Poco più mosso
4 ♩ = ca.60

5
4

Fl. *pp* *p* *pp* *p* *pp* *p*

Ob. *pp* *p* *pp* *p* *pp* *p*

Cl. *pp* *p* *pp* *p* *pp* *p*

Bsn. *pp* *p* *pp* *p* *pp* *p*

3 Poco più mosso
4 ♩ = ca.60

5
4

Tpt. —

Tbn. —

Perc. 2 Cowbells *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* Cowbell *mp*

Snare drum (snare off)

Hp. *p* *mf* *p* *mf* *p* *mf*

[Lights up. Some time has passed since that first night and small changes have taken place in the pub. The flower arrangement on the bar is composed of autumnal blooms. The large portrait of Vicki now shows her in combat gear, her mouth set in the same shining smile, her cap tipped at the same jaunty angle as before. Beyond the French windows, the tree in the beer garden sheds russet leaves (this may begin during the previous transition). It's early evening. Sam springs into business, tying a black apron around his waist, setting to polishing glasses and slicing lemons.]

Scene 3

3 Poco più mosso
4 ♩ = ca.60

5
4

1 *mp* *f* *mp* *f*

Vln. 2 *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f*

1 *mp* *f* *mp* *f*

Vlc. 2 *f*

Cb. —

3 $\frac{5}{4}$

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. Chinese cymb. *p*

Hp.

Vln. 1 $\frac{5}{4}$

Vln. 2

Vla.

Vlc. 1

Vlc. 2 arco sul pont. *pp*

col legno *f*

Cb. sul pont. *pp*

Detailed description of the musical score: The score is for a full orchestra. The time signature is 5/4. The key signature has one sharp (F#). The score is divided into two systems. The first system contains Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Percussion (Chinese cymbal), Harp, Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2, and Contrabass. The second system contains Violoncello 1, Violoncello 2, and Contrabass. The percussion part features a Chinese cymbal with a pattern of triplets, starting with a *p* dynamic. The harp part has a pattern of chords, with dynamics *p*, *mf*, and *p*. The string parts (Violins, Viola, Violoncellos, and Contrabass) play a complex rhythmic pattern of triplets, with dynamics *mp*, *f*, *mp*, and *f*. The Violoncello 2 part includes an arco sul pont. section with a *pp* dynamic and a col legno section with a *f* dynamic. The Contrabass part also includes a sul pont. section with a *pp* dynamic.

Più mosso
♩ = ca.72

3/4 Adagio
♩ = ca.50

7/8

5

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

Più mosso
♩ = ca.72

3/4 Adagio
♩ = ca.50

7/8

3/4

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

8 **3/4** **3/8** **Più mosso** **5/4** **3/4**
 Fl. **3/4** **3/8** **Più mosso** **5/4** **3/4**
 Ob. **3/4** **3/8** **Più mosso** **5/4** **3/4**
 Cl. **3/4** **3/8** **Più mosso** **5/4** **3/4**
 Bsn. **3/4** **3/8** **Più mosso** **5/4** **3/4**
 Tpt. **3/4** **3/8** **Più mosso** **5/4** **3/4**
 Tbn. **3/4** **3/8** **Più mosso** **5/4** **3/4**
 Perc. **3/4** **3/8** **Più mosso** **5/4** **3/4**
 Hp. **3/4** **3/8** **Più mosso** **5/4** **3/4**
 [Vicki enters dressed to the nines, ready to entertain the customers.
 No audience awaits her. Sam starts to mix Vicki a cocktail.]
 1 **3/4** **3/8** **Più mosso** **5/4** **3/4**
 Vln. **3/4** **3/8** **Più mosso** **5/4** **3/4**
 2 **3/4** **3/8** **Più mosso** **5/4** **3/4**
 Vla. **3/4** **3/8** **Più mosso** **5/4** **3/4**
 1 **3/4** **3/8** **Più mosso** **5/4** **3/4**
 Vlc. **3/4** **3/8** **Più mosso** **5/4** **3/4**
 2 **3/4** **3/8** **Più mosso** **5/4** **3/4**
 Cb. **3/4** **3/8** **Più mosso** **5/4** **3/4**

[illegible]

14 $\frac{2}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ A

Fl. *lunga*

Ob. *lunga*

Cl. *lunga*

Bsn. *mf* *f* *lunga*

Tpt. *lunga*

Tbn. *lunga*

Perc. *f* *lunga*

Hp. *poco* *f* damp all *lunga*

VICKI *lunga* *sotto voce playfully*
Si - lent as a morgue

1 $\frac{2}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ A

Vln. 1 *lunga*

Vln. 2 *lunga*

Vla. *lunga*

Vlc. 1 *lunga*

Vlc. 2 *mf* *lunga*

Cb. *mf* *lunga*

110

Più mosso
♩ = ca.90

Allegretto
♩ = ca.114
Sleigh bells

3/**4**

Perc.

V.

af - ter the un - der tak - er's had his fun.

Più mosso
♩ = ca.90

Allegretto
♩ = ca.114
arco

3/**4**

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

p mp poco p mp p mp p mp p < mp poco p < mp p

3/4 (♩ = ca.57) **3/4** Tam-tam
4/4 Più mosso, poco stringendo - - - - - **Meno mosso** ♩ = ca.60
 Perc. *p* Chinese cymb. (soft beater) *p*

SAM
 A road-side bomb sent four men home to glor - - - y to - day.

3/4 (♩ = ca.57) **4/4** Più mosso, poco stringendo - - - - - **Meno mosso** ♩ = ca.60
 Vln. 1 *p*
 Vln. 2 *p*
 Vla. *p*
 Vlc. 1 *p*
 Vlc. 2 *p*
 Cb. *p*

Musical score for the first system of "The Roadside Bomb" from "The Great Wall of China". The score is in 3/4 time, with a tempo of approximately 57 beats per minute. It features a percussion part (Perc.) with a tam-tam and a Chinese cymbal (soft beater) playing a rhythmic pattern. The vocal part (SAM) sings the lyrics: "A road-side bomb sent four men home to glor - - - y to - day." The instrumental parts include Violins (Vln. 1, 2), Viola (Vla.), Violoncello (Vlc. 1, 2), and Contrabass (Cb.). The score is marked with dynamics such as *p* (piano) and *pp* (pianissimo), and includes tempo markings: "Più mosso, poco stringendo" and "Meno mosso".

22 Tam-tam

Perc.

S.

Brave men. A tes-ta-ment to our reg-i-ment. The towns- peo-ple mourn.

1 2 Vln.

Vla.

1 2 Vlc.

Cb.

5/8 **4/4** **Meno mosso** $\text{♩} = \text{ca. } 54$ Chinese cymb.

mp pp *pizz.* *p* *pp* *pppp* *sul pont.* *arco, sul pont.*

26

Perc.

VICKI

lunga *freely, solemnly* *3* *3* *lunga* *quite freely, unhurried*

S.

lunga **5/4** **Quasi senza tempo** **3/4** *To the men who died.*

1 2 Vln.

Vla.

1 2 Vlc.

Cb.

lunga *lunga* *lunga* *lunga* *ord.* *pp* *ord.* *pp*

29 Tam-tam

10/8 Quasi senza misura
(Più mosso, colla parte)

9/8

4/4

freely, con moto gliss.

V. A man who picks up a gun should ex - pect to die. —

10/8 Quasi senza misura
(Più mosso, colla parte)

9/8

4/4

ord. *pp* *accel. (independently) sim.* *mp* *p*

ord. *ppp* *accel. (independently) sim.* *mp* *p*

ord. *ppp* *accel. (independently) sim.* *mp* *p*

ord. *pp* *mp* *p*

mp *p*

B

4/4 Andante sostenuto
♩ = ca.63-66
tenderly, with emotion

32

V. My fa - ther was a sol - dier and his fa - ther too. —

S. My

B

4/4 Andante sostenuto
♩ = ca.63-66

7/8 Meno mosso **3/4** al sul pont.

Vln. 1 3 *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. 1 3 *ppp* al sul pont. ord.

Vlc. 2 *pp* al sul pont. ord.

Cb. *pp*

37 **4/4** **3/4** *poco agitato* **5/8** **4/4**
cresc.
 V. So I al - ways knew I'd
 S. fa - - ther was a sol - dier and his fa - ther too. I al - ways -
cresc.
4/4 **3/4** *poco agitato* **5/8** **4/4**
 1 *ord.* *pp* *p* *ppp*
 Vln. 2 *ppp* *pp > ppp < pp* *ppp* *pp*
 Vla. *ppp* *pp > ppp < pp* *ppp*
 1 *pp* *p* *ppp* *pp*
 Vlc. 2 *p* *ppp* *ppp < pp* *p*
 Cb. *p* *ppp* *p* *pp*

4/4 *Subito più pesante* **3/4**
4/4 *ten.* *emphatically* *rubato, teneramente*
 42 *ten.*
 V. nev - - er be a sol - - dier, or the moth - er of a sol - dier, or the
 S. knew I'd be a sol - - dier.
4/4 *Subito più pesante* **3/4**
4/4 *ten.*
 1 *p* *mp* *p* *ppp*
 Vln. 2 *p* *mp* *p* *ppp*
 Vla. *p* *mp* *p* *ppp*
 1 *mp* *p* *ppp*
 Vlc. 2 *pp* *mp* *ppp*
 Cb. *p* *mp < mf* *poco sul pont.* *(irregular accents)* *ppp*
molto

2 D

contradict each other. Although they profess different attitudes, they've discovered a common background and this pulls them to each other. Whereas before they have been singing to themselves, now they sing to each other.]

5
4

Meno mosso

♩ = ca.63-66

3
2

54

V. Nev - - er _____ be ____ a sol - dier, _____ a lov - er of a

S. _____ be a _____ sol - - dier, a sol - - dier, _____ a

Vln. 1 *pp*

Vln. 2

Vla. *pp*

Vlc. 1 *pppp* *pp*

Vlc. 2 *pppp*

Cb. *pppp* *pp*

5
4

Meno mosso

♩ = ca.63-66

3
2

60

V. sol - dier. Nev - - er _____ be _____ a sol - dier, _____ a

S. sol - dier. _____ I'll al - ways be _____ a sol - dier, _____ a sol -

Vln. 1 *pppp*

Vln. 2 *pppp* *pp*

Vla. *pppp* *pp* *pppp*

Vlc. 1 *pppp* *pp* *pppp*

Vlc. 2 *ppp* *pp*

Cb. *pppp* *pppp* *pp*

66

3

[Sam and Vicki are standing very close to each other.]

4

V. moth - er of a sol - dier. Nev - er.

S. dier, a sol - dier. Al - ways.

1

Vln. *pp* *ppp* *ppp* *poco* *<>* *<>* *<>* *sim.*

2

Vla. *pp*

1

Vlc. *pp* *ppp* *ppp* *poco* *<>* *<>* *sim.*

2

Cb. *ppp* *ppp* *ppp* *pp*

71

4

[Sam pulls away, slightly flustered. Something electric has passed between them.]

rit. **E** Awkwardly $\text{♩} = \text{ca. } 72$

10 6
16+16

Tbn. *mf* *roughly* 3

Perc. $\text{♩} = \text{ca. } 80$ (faster than main beat)
Woodblock *mf*

S. *pensively* Nev - er. Lov - er of a sol - dier. (mimicking Alasdair's manner and singing)

4 $\text{♩} \text{V} \text{V}$ etc. (slowly and audibly)

rit. **E** Awkwardly $\text{♩} = \text{ca. } 72$

1

Vln. *fff* *f* *pp* $\text{♩} \text{V} \text{V}$ etc. (slowly and audibly)
8va.....

2

Vla. *fff* *f* *pp*
f *mp* *pp*
rall. trem.

1

Vlc. *f* *mp* *pp*
rall. trem.

2

Cb. *f* *mp* *pp*
pizz., con vib. *ff* (lowest note)
arco *roughly* 3

78

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

p *mf* *p* *mf* *mp*

Perc.

mf *mp*

Hp.

V.

he bat - tles _ with bank - ers, _ mor - - - tars of wine,

S.

1

p *mp* *mf* *mp* *p*

2

p *mp* *mf* *mp* *p*

Vla.

mp *p*

1

mp *mf* *mp*

2

pizz. *f* arco *mp*

Cb.

mp *mf* *mp*

80

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

V.

S.

1

2

Vla.

1

2

Vlc.

Cb.

barrag-es of beer. A

mp

p

mf

f

pizz.

3

6

12

[illegible]

Meno mosso

♩ = ca.72

85

Fl.

Ob.

Cl.

Bsn.

Meno mosso

♩ = ca.72

Tpt.

Tbn.

Perc.

Hp.

Meno mosso

♩ = ca.72

[Vicki covers her face to hide her tears.
Sam takes her in his arms to comfort her.]

V.

S.

read-y to drown in whis - - ky.

slightly melodramatic

more sadly

Meno mosso

♩ = ca.72

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

poco sul tasto

poco sul tasto

8va.....
(°)

8va.....
(°)

p

p

p

89 Chinese cymb. (soft beaters)

Perc. *pp* *mp*

S. *with passion*
He should

8va....,

Vln. 1 *ord.* *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vlc. 1 *ord.* *p* *mf*

Vlc. 2 *p*

Cb. *p*

90 Susp. cymb. Chinese cymb.

Perc. *pp* *mp* *p*

S. soak in your

Vln. 1 *p* *mf* *p* *f*

Vln. 2 *p* *mf* *p* *f*

Vla. *mf* *p* *f*

Vlc. 1 *mf* *p*

Vlc. 2 *mf* *p*

Cb. *p*

Meno mosso, tranquillo

♩ = ca.66

91

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

V.

S.

voice.

espr.

f

molto

p

pochiss.

p dim.

1

2

Vln.

Vla.

Vlc.

Cb.

6

3

8

f

molto

p

pochiss.

p dim.

pp

mf

ppp

[Vicki pulls away from Sam's embrace.]

[illegible]

99

3/4 4/4

H (Più mosso) ♩ = ca.72

Fl. *> pp*

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. *pp*

Hp.

3/4 4/4

H (Più mosso) ♩ = ca.72

V. *ten.*
— but — laugh - ter — drowns my song. —

S. *8*
Some - times in

3/4 4/4

H (Più mosso) ♩ = ca.72

1

Vln. 1

Vln. 2

Vla.

Vlc. 1 *ord. p*

Vlc. 2 *ord. p*

Cb. *sul tasto ord. p*

ord. p > pp

pp

pp

pp

[illegible]

107

Perc.

4/4

pp

S.

and bird - - - - song ris - - - - - es

4/4

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

p

pp

mp

p

mp

p

109

Perc.

S.

through the air. Your voice

Vln.

Vla.

Vlc.

Cb.

mp *pp*

p *mp* *pp* *p*

p *mp* *pp*

mp *pp*

Solo *p*

Solo *p*

111

S.

is bird - - - song

Vln.

Vla.

Vlc.

Cb.

pp echo

Meno mosso ♩ = ca.63

Chinese cymb. (wood beaters)

113

Perc.

Meno mosso ♩ = ca.63

S.

af - ter the rat-tle of gun - fire.

Meno mosso ♩ = ca.63

8va.,

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

5
4

1
4 **Sostenuto** ♩ = ca.54

Triangle

[The light drops, suggesting the incoming night, and reflecting the patterns of the falling leaves beyond the window.]

117

Perc.

[Sam and Vicki look into each others eyes as if they are really seeing each other for the first time. Sam puts his hand gently on Vicki's face, their heads move closer.]

3
4

3
4

5
4

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

dim.

dim.

dim.

dim.

dim.

dim.

pp

ppp *pp*

p *non troppo*

sim.

pp

[They kiss, and then quickly pull apart, unsure of themselves.]

129

5
4

4
4 Più mosso con rubato
♩ = ca.60-72

7
8

Fl.

Ob.

Cl.

Bsn.

5
4

4
4 Più mosso con rubato
♩ = ca.60-72

7
8

Tpt.

(con sord.)
fltg.

con sord.

ppp < pp

Tbn.

ppp < p > pp > ppp

ppp < pp

Perc.

Tam-tam

ppp < pp > ppp

Hp.

[ALASDAIR enters but VICKI and SAM are so focussed on each other, they don't see him. He stands unnoticed in the shadows helping himself to a dram from his hip flask while he watches the couple.]

5
4

4
4 Più mosso con rubato
♩ = ca.60-72

7
8

[SAM]

Your voice is sweet - er - - than bird - - - song...

ALASDAIR

Sweet - er - - than - bird -

[ALASDAIR steps from the shadows.]

[SAM and VICKI spring apart, unsure of how much ALASDAIR has witnessed.]

5
4

4
4 Più mosso con rubato
♩ = ca.60-72

7
8

1

2

Vln.

ppp < pp > ppp

pp

pochiss.

Vla.

pochiss.

pochiss.

1

2

Vlc.

pochiss.

freely rall. - - -

p

Cb.

pochiss.

128 Senza misura

Tbn. [Alasdair's attitude is determinedly cheery, but there is steel beneath his bluff exterior.] [Alasdair helps himself to a drink from the bar. His movements are clumsy and it's clear he has had several before this.]

A. song. *mf* So pipe up, give us a song! _

Senza misura
(♩ = 72, coordinate with Vln. 1 and Cb.)
ord.

Vln. 1 *p*

Vln. 2 *ppp*

Vla. *ppp*
(♩ = 72, coordinate with Vln. 1 and Cb.)

Vlc. 1 *p* poco

Vlc. 2

Cb. pizz. *p*
(♩ = 72, coordinate with Vln. 1 and Vlc. 1)

129 $\frac{3}{4}$ ♩ = ca.72 $\frac{4}{4}$

Perc. Chinese cymb. (soft beater) *p* *pp* *pp* Tam-tam *pp*

V. ♩ = ca.72

A. The town grieves— ev - ery shade _ down, ev - ery cur-tain drawn _
f Good men died to-day, _ but we're.

Vln. 1 *p* *pp*

Vln. 2 *p*

Vla. *p* *pp*

Vlc. 1 *p* *pp*

Vlc. 2 *p* arco *pp*

Cb. *pp*

134 **Meno mosso**
♩ = ca.60

Fl.
Ob.
Cl.
Bsn.

Meno mosso
♩ = ca.60

Tpt.
Tbn.

Perc. (Tam-tam) Susp. cymb. (soft beaters) Chinese cymb.
p

Hp.

Meno mosso
♩ = ca.60

V.
A.
S.

My _ heart _ is too heav - y. _
The flags hang low. _
a - live _ to-day. _ The dead will sleep, _ we'll car - ry on. _ Sing! _

Meno mosso
♩ = ca.60

1
Vln.
2
Vla.
1
Vlc.
2
Cb.

ca.5"
G.P.

4
4

Ballad

K

Con rubato ♩ = ca.60

138

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

[Vicki looks at Sam when she is singing the opening lines, but her attention shifts to Alasdair for the final, pointed line of each verse.]

Con rubato ♩ = ca.60

Verse 1

ca.5"
G.P.

4
4

Ballad

K

Con rubato ♩ = ca.60

V.

A.

[Sam looks at Vicki, unsure of whether he should intervene, but she steps forward, ready to perform.]

Sing! —

Out _ on a lone - - ly high - way walks a

ca.5"
G.P.

4
4

Ballad

K

Con rubato ♩ = ca.60

1

2

Vln.

Vla.

Vlc.

Cb.

al → sul pont.

ppp

al → sul pont.

ppp

al → sul pont.

ppp

al → sul pont.

ppp

al → sul pont.

ppp

al → sul pont.

ppp

flautando, senza vib.

pp

flautando, senza vib.

pp

flautando, senza vib.

pp

flautando, senza vib.

pp

pochiss. vib.

pochiss. vib.

pochiss. vib.

pochiss. vib.

144

Hp. *poco meno p* *p* *pp* *p cresc. poco a poco*

V. girl in a white gown, she's looking for her brother, but the

1 *p* *pp* *ord.* *ppp* *pp* *ppp*

2 *ppp < pp* *> ppp* *ppp* *pp*

Vla. *p* *pp* *ord.* *ppp* *pp cresc. poco a poco*

1 *p* *pp* *ord.* *ppp* *pp cresc. poco a poco senza vib.*

2 *pp cresc. poco a poco*

150

Ob. *p* *mp* *mf* *pp* *a tempo* (♩ = ca. 60) *to Cor Ang.*

Hp. *mf* *p*

V. *held back* *a tempo* (♩ = ca. 60) *more heavily* *sol - diers shot him down.*

1 *p cresc.* *con poco vib.* *mp* *con vib.* *p* *pp*

2 *p cresc.* *con poco vib.* *mp* *pp*

Vla. *con poco vib.* *mp* *pp* *con vib.* *pp*

1 *con poco vib.* *mp* *pp* *con vib.* *pp*

Vlc. *con poco vib.* *mp* *pp* *senza vib.* *con vib.* *pp*

2 *con poco vib.* *mp* *pp* *senza vib.* *con vib.* *pp*

Cb. *p cresc.* *mp* *p* *pp* *senza vib.* *p* *pp*

58

L Più rubato

Tpt.

Tbn.

L Più rubato

58

L Più rubato

Violins (Vln.) 1 and 2: Violin 1 starts with a whole rest in measure 1, then plays a half note G4 in measure 2, followed by a half note A4 in measure 3, and a half note B4 in measure 4. Violin 2 plays a half note F#4 in measure 2, followed by a half note G4 in measure 3, and a half note A4 in measure 4. Both violins have a *p* dynamic marking in measure 2 and a *poco* crescendo/decrescendo hairpin in measure 3. Violin 1 has a *con vib.* marking in measure 2. Both violins have a *dim.* marking in measure 4.

Viola (Vla.): The Viola plays a half note F#4 in measure 2, followed by a half note G4 in measure 3, and a half note A4 in measure 4. It has a *p* dynamic marking in measure 2 and a *poco* crescendo/decrescendo hairpin in measure 3. It has a *dim.* marking in measure 4.

Violoncello (Vlc.) 1 and 2: Violoncello 1 plays a half note F#4 in measure 2, followed by a half note G4 in measure 3, and a half note A4 in measure 4. Violoncello 2 plays a half note F#4 in measure 2, followed by a half note G4 in measure 3, and a half note A4 in measure 4. Both violoncellos have a *p* dynamic marking in measure 2 and a *poco* crescendo/decrescendo hairpin in measure 3. Both violoncellos have a *dim.* marking in measure 4.

Double Bass (Cb.): The Double Bass has whole rests in measures 1 through 5.

161 *senza vib.*

3/4 **3/2** **4/4**

Fl. *pp* *p* *pp*

C.A.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp. *pp* *p* *pp*

V. *search - ing for her fa - ther, _ but the sol - diers shot him down. _*

3/4 **3/2** **4/4**

1 Vln. *pp* *p* *pp*

2 Vln. *pp* *p* *pp*

Vla. *pp* *p* *pp*

1 Vlc. *pp* *p* *pp*

2 Vlc. *pp* *p* *pp*

Cb. *pp*

167

Fl.

C.A.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

V.

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

Solo, espr.

pp

p

ppp

pppp

senza vib.

very quiet and deep

Deep in a si - lent

172

Fl.

C.A.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

V.

val - - - ley weeps a girl in a white gown, she's

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

[illegible]

[illegible]

Musical score for measures 188-191. The score includes parts for Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

- Measure 188:** Hp. has whole rests. Vln., Vla., and Vlc. have half notes with dynamics *pp* < *p*. Cb. has a whole rest.
- Measure 189:** Hp. has whole rests. Vln., Vla., and Vlc. have half notes with dynamics *pp*. Cb. has a whole rest.
- Measure 190:** Hp. has whole rests. Vln., Vla., and Vlc. have half notes with dynamics *pp* < *p*. Cb. has a whole rest.
- Measure 191:** Hp. has two eighth notes with dynamics *p*. Vln. has a whole note with dynamics *poco vib.*. Vla. has a half note with dynamics *pp*. Vlc. has a whole note with dynamics *pp*. Cb. has a whole note with dynamics *pp*.

[illegible]

[illegible]

[illegible]

212

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

S.

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

old man far away.

mp

cresc.

3

2/4

4/4

2 low Temple blocks

p

mp

p

mp

mf

mp

cresc.

3

mp

cresc.

3

mp

cresc.

3

arco

pizz.

cresc.

3

3

218 **4/4** **P** *ossia 8vb (to b.227)*

Fl. *p mp p*

Ob. *mp*

Cl. *mp*

Bsn. *p*

Tpt. **P**

Tbn. **P**

Perc. *Tam-tam p*

Hp. *mp*

S. **P** *meno f*
we meant no harm.

1 **4/4** **P**
Vln. *p mp p*

2 *p mp p*

Vla. *ord. senza vib. vib. ord.*

1 *ord. senza vib. vib. ord.*
Vlc. *pp*

2 *senza vib. pp*

Cb. *mp p*

221

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

S.

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

p

p

p

p

p

p

Too far _____ to run, _____ too far _____

222

223

224

225

148

224

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

S.

1 Vln.

2 Vln.

Vla.

1 Vlc.

2 Vlc.

Cb.

224

225

226

3

6

5

pp

pp

p espr.

mp

3

3

3

to stop. _

My hand touch - ing _ her face, _

p

p

p

3

[illegible]

[illegible]

3
4

Q
Più mosso
♩ = ca.120

12
16
♩. = ca.80

151
9
16

236

Fl.

pp > *ppp*
Solo
espr.

Solo

p

mp

mf

to Ob.

C.A.

pp
poco

mp

f

Cl.

ppp

mf

Bsn.

mf

f

3
4

Q
Più mosso
♩ = ca.120

12
16
♩. = ca.80

Tpt.

Tbn.

Perc.

Hp.

pp

ALASDAIR

A lone - ly road,

a pret - ty girl, _____

3
4

Q
Più mosso
♩ = ca.120

12
16
♩. = ca.80

1

Vln.

pp

mp

mf

2

Vla.

pp

p

mp

mf

1

Vlc.

2

Cb.

pp

[illegible]

4/4 $\text{♩} = \text{ca. } 120$

245

Fl.

mp

Ob.

fp

Cl.

fp

Bsn.

mf

Tpt.

senza sord.

Tbn.

mf

Perc.

Chinese opera gong

mp

Hp.

4/4 $\text{♩} = \text{ca. } 120$

SAM

I saw the _____ boy, _ a _____ young _____

1

Vln.

mf

2

Vln.

p

Vla.

senza sord.

p

1

Vlc.

mf

2

Vlc.

mf

Cb.

mf

248

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. Chinese opera gong

Hp.

S.

boy _____ heard a pop and a crack, saw him fall and looked back, saw your _____

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

251

Fl. *fp* *f* *mf cresc.* *f*

Ob. *f* *mf cresc.* *f*

Cl. *fp* *f* *mf cresc.* *f*

Bsn. *mf* *f* *mf* *f*

Tpt. *mf*

Tbn. *mf*

Perc.

Hp. *mf* *p* damp! *E♭-♭* *p* *cresc.* *f dim.* *mp* damp!

S. *ri - fle raised, saw a smile on your*

Vln. 1 *p < f* *mf > sim. cresc.* *f*

Vln. 2 *f* *p cresc.* *f*

Vla. *f* *p cresc.* *f*

Vlc. 1 *f* *f* *f*

Vlc. 2 *f* *f* *f*

Cb. *f* *f* *f*

36

254

R

5/4

4/4

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Vibraphone

Perc.

Hp.

S.

A.

I saw the girl and a young gun, saw your hand on her face,

1

2

Vln.

Vla.

Vlc.

Cb.

[illegible]

260

Fl. *ff* > *ff* > *ff* > ³ *ff* > *ff* > *ff* > *fltg.* *f* *p*

Ob. *ff* > *ff* > *ff* > ³ *ff* > *ff* > *ff* > *fltg. (ad lib.)* *f* *p*

Cl. *ff* > *ff* > *ff* > ³ *ff* > *ff* > *ff* > *fltg.* *f* *p*

Bsn. *f* *p*

Tpt. *p*

Tbn. *mf* *p*

Perc. (omit if more time is needed to get to Chinese opera gong) *p*

Hp.

VICKI

A. *p* *mp* *p* *p* *pp* *p*

1 *p*

2 *p*

Vln. *mp* *p*

Vla. *p* *p*

1 *p*

2 *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

bul - - - lets - - - blaze. - - - Your war - - - is o - - -

267

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

S.

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

mf

fp

mp

p

mf

p

mp

senza vib.

man, _____ saw him lift-ing his hand, _____ saw your _

270

Fl. *fp* *fp* *f* *mf cresc.* *f*

Ob. *fp* *fp* *f* *mf cresc.* *f*

Cl. *fp* *fp* *f* *mf cresc.* *f*

Bsn.

Tpt.

Tbn. *mf*

Perc.

Hp.

S. *8* ri - fle raised, saw a smile on your

1 *p mp p mp p f* *mf > mf > sim.* *f*

2 *f* *p cresc.* *f*

Vla. *f* *p cresc.* *f*

1 *f*

2 *f*

Cb. *f*

54

[illegible]

Meno mosso
♩ = ca.90

276

Fl.

Ob. *p*

Bcl.

Bsn. *mp* to Cor Ang.
to Cbsn.

Meno mosso
♩ = ca.90

Tpt.

Tbn. *mp* con sord. (cup)
mp dolce (obbligato)

Perc. *mp* Kick drum

Hp.

Meno mosso
♩ = ca.90

V. *o - - - ver.*
ALASDAIR

At home they

Meno mosso
♩ = ca.90

1 *pp*

Vln. 2 *pp*

Vla. *pp*

1 *mp*

Vlc. 2 *pp*

Cb. *p* *pp* *mp* ossia: C

280

Fl.

C.A.

Bcl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

A.

Vln.

Vla.

Vlc.

Cb.

turn the ra - di-o down _____ when the dead _____ are _____ named. _

ossia: C

sim.

[illegible]

288

4/4

Fl.

poco

pp 3 6

C.A.

pp

BCL.

mp

pp

Cbsn.

mp

pp

4/4

Tpt.

con sord. (straight)

poco

pp 3 6

poco

poco

Tbn.

pp

Perc.

Kick drum,
Low tom-tom

mf

Bass drum

pp

Hp.

4/4

A.

Ci - vil - - - ians look a - way.

4/4

1

Vln.

2

Vla.

poco

pp 3 6

poco

poco

1

Vlc.

mp

pp 3 6

pizz.

pp

2

Cb.

mp

pp

Meno mosso

♩ = ca.84

291

Fl.

C.A.

B.Cl.

Cbsn.

to Clar.

p *pp*

pp

3

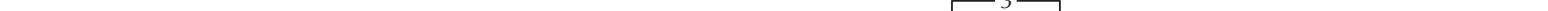
3

Meno mosso

♩ = ca.84

Meno mosso

♩ = *ca.*84

A. 

Meno mosso

♩ = *ca.*84

Violin I (Vln. 1) and Violin II (Vln. 2) parts are marked with *8va...* indicating octave transposition. The Viola (Vla.) and Violoncello I (Vlc. 1) parts feature triplets. The Contrabass (Cb.) part includes a triplet and a dynamic marking of *pp*.

2

4

U

Sostenuto

$\text{♩} = \text{ca.}72$

4

4

295

trem. rall. - - - - -

Fl.

C.A.

Cl.

Cbsn.

2

4

U

Sostenuto

$\text{♩} = \text{ca.}72$

4

4

Tpt.

Tbn.

Perc.

Hp.

2

4

U

Sostenuto

$\text{♩} = \text{ca.}72$

4

4

A.

2

4

U

Sostenuto

$\text{♩} = \text{ca.}72$

4

4

1

Vln.

2

Vln.

Vla.

1

Vlc.

2

Vlc.

Cb.

299 **4/4**

Fl.

C.A.

Cl.

Cbsn.

ppp *p* *ppp* *pp* *ppp* *pp*

4/4

Tpt.

Tbn.

Perc. Chinese cymb. (soft beaters) *ppp*

Hp.

p

4/4

SAM

She trem - bled, like blos - som trem - bles in the breeze,

4/4

1 *pp* *poco* *poco* *gliss.*

2 *pp*

Vln.

1 *pp* *poco* *poco*

2 *pp* *poco* *poco*

Vla.

1 *pp* *poco* *poco*

2 *pp* *poco* *poco*

Vlc.

1 *pp* *poco* *poco*

2 *pp* *poco* *poco*

Cb. *col legno* (bounce bow) *mp* *pp* *sim.* *mp* *pp*

[illegible]

[illegible]

[illegible]

318 $\frac{4}{4}$

Fl.

C.A.

Cl.

Cbsn.

p *pp* *< f*

$\frac{4}{4}$

Tpt.

Tbn.

Perc.

Bass drum

pp *< f*

Hp.

pp

$\frac{4}{4}$

A.

know how it goes: their blood _ or ours, _ their blood _ or _

$\frac{4}{4}$

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

p *pp* *< f*

323

Fl.

C.A.

Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

p espr.

to Bsn.

[Alasdair puts his hand on the back of Sam's head drawing his friend's face close to his in a gesture that is both intimate and dominating. The men's conjoined silhouette is reminiscent of the shape of Vicki's and Sam's physical closeness during their kiss earlier in the scene.]

A.

ours. _____ We killed _ to live, _ killed _____ to live, _____

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

pizz.

p

334

4/4 rall. 5/4 $\text{♩} = \text{ca. } 60$ 4/4 Più largo 2/4 5/16 Andante $\text{♩} = \text{ca. } 66$ 4/4

Fl. *pp teneramente*

C.A. *mp* *p* Bass Clar.

Cl. *pp teneramente* to BClar. *p*

Bsn.

Tpt. *teneramente*

Tbn.

Perc.

Hp. *p*

[Vicki holds out her hand to Sam and after a moment's hesitation he grasps it. She sings to Sam over Alasdair's bowed head.]

VICKI

O - ver, your wars are o - - ver. —

1 *pp teneramente* 8va. *ppp* warmly *p* *mp* *p*

2 *pp teneramente* warmly *p* *mp* *p*

Vla. *pp teneramente* warmly *p* *mp* *p*

1 *pp teneramente* warmly *p* *mp* *p* pizz. *p*

Vlc. *pp teneramente* pizz. warmly *p* *mp* *p* pizz. *p*

2 *pp teneramente* warmly *p* *mp* *p* pizz. *p*

Cb. arco *pp teneramente* warmly *p* *mp* *p* pizz. *p*

[Vicki lets go of Sam's hand and leads Alasdair off stage in a reversal of roles that is nevertheless reminiscent of the the end of scene one. She looks back at Sam whose expression twists as if he's in pain. He slumps at a table.]

[illegible]

[illegible]

[illegible]

[355]

to Cl.

BCL.

Bsn.

Tpt.

Tbn.

Perc.

Triangle

[Vicki re-enters the bar. She stands alone looking at Sam. He raises his head and their eyes meet. Sam gets to his feet. The scene ends with the couple staring at each other across the deserted bar room, each unwilling to make the first move.]

Vln. 1

Vln. 2

Vla.

Vcl. 1

Vcl. 2

Cb.

Largo
♩ = ca.40

Largo
♩ = ca.40

Largo
♩ = ca.40

[illegible]

3/4 Scene 4

5/4

1

Fl. *mf* 3

Ob. *mf* 3

Bcl.

Cbsn.

$\leftarrow \overset{\frown}{\text{3}} = \text{♪} \rightarrow \text{♪} = \text{ca.60}$

3/4

5/4

Tpt.

Tbn.

Perc. Woodblock *mf*

Hp. *mf* 3 *sim.*

$\leftarrow \overset{\frown}{\text{3}} = \text{♪} \rightarrow \text{♪} = \text{ca.60}$

[Lights up. It is the morning after the night before. The tree in the beer garden is bare. Alasdair is sitting at one of the tables going over accounts. Although it's early, a glass of whisky sits next to a half empty bottle beside his ledgers. Sam climbs up from the cellar, wearing a drayman's apron and carrying a crate of beer. A vase of poppies sits on the bar and both Alasdair and Sam wear red poppies in their lapels. Vicki enters dressed in jeans and a T-shirt. A poppy is stuck in her disarrayed hair and a duster hangs from her back pocket. She looks at Sam. Sexual tension crackles between them. Vicki half-heartedly starts cleaning. Sam descends back down to the cellar. He makes the trip several times, trying to ignore the domestic drama playing out in the bar.]

3/4 Scene 4

5/4

1 vib. ord.

2 vib. ord.

Vla. (arco) *mf* 3

Vlc. (arco) *mf* 3 pizz. *mf* 3

Cb. *mf* 3

$\leftarrow \overset{\frown}{\text{3}} = \text{♪} \rightarrow \text{♪} = \text{ca.60}$

poco marc.

3

Fl.

Ob.

Bcl.

Cbsn.

44

Tpt.

Tbn.

Perc.

Hp.

44

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

44

[illegible]

7

Picc.

Ob.

Bcl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

1 Vln.

2 Vln.

Vla.

1 Vlc.

2 Vlc.

Cb.

choose freely from these 3 mobiles

any non-pitched instruments (mixed)

play faster each time, and with no gaps between last 2 or 3 mobiles

p *cresc.*

p *cresc.*

cresc.

cresc.

pizz. *ff* *p* *cresc.*

cresc.

cresc.

6 7 7 6 5 *cresc.* 5 6 7

6 7 7 6 5 *cresc.* 5 6 7

7 4

7/4 **5/4** **4/4**

9 **A**

poco accel. - - - - - ♩ = 76 ♩ = ca. 60

Picc. *mf* *ff* *fff*

Ob. *ff* *fff*

Bcl. *ff* *fff* to Clar.

Cbsn. *ff* *fff*

Tpt. *ff* *fff*

Tbn. *f* *fff*

Perc. *(cresc.)* *ff* Kick drum* T-tam (wood stick) *f*

Hp. *ff* *fff* slap soundboard with flat hand *gliss. veloce*

7/4 **5/4** **4/4**

A

poco accel. - - - - - ♩ = 76 ♩ = ca. 60

1 *ff* *fff*

Vln. 2 *ff* *fff*

Vla. *ff* *fff*

1 *fff*

Vlc. 2 *ff* *fff*

Cb. *ff* *fff* arco

* If the kick-drum is too far from Tam-tam or otherwise inaccessible, use tom-tom or sim.

11

4/4

Picc.

Ob.

Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Kick drum

Tam-tam (wood stick)

Kick drum

Tam-tam

Kick drum

Tam-tam strike then scrape (wood stick)

Hp.

sim.

change 1 (any) pedal each time

sim.

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

pizz. trem. (rall. - - - - - accel. - - - - - rall. - - - - -)

pizz. trem. (rall. - - - - - accel. - - - - - rall. - - - - -)

13

Picc.

Ob.

Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

1 Vln.

2 Vln.

Vla.

1 Vlc.

2 Vlc.

Cb.

damp

Kick drum

ffz

Tam-tam
scrape edge with
metal beater or coin

p \leq *mf*

[illegible]

[illegible]

27 **5/4** **C** Andante $\text{♩} = \text{ca. } 69$

Picc. Ob. BCl. Cbsn.

Tpt. Tbn.

Perc. Hp.

5/4 **C** Andante $\text{♩} = \text{ca. } 69$

Chorus (pre-recorded) **5/4** **C** Andante $\text{♩} = \text{ca. } 69$

Age shall not wear - y them, nor the years con - demn. ___

4/4 **5/4** **7/4** **5/4**

5/4 **C** Andante $\text{♩} = \text{ca. } 69$

1 senza vib. **pp** senza vib.

2 senza vib. **pp** senza vib.

Vla. senza vib. **pp** senza vib.

1 senza vib. **pp**

Vlc. 2

Cb.

32

5/4 7/8 3/2 4/4 D 3/4

Meno mosso
♩ = ca.60

Picc.

Ob.

Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Bass drum

Hp.

Chorus

They shall not grow old as we. _____

They shall not grow old as we. _____

A.

(accel.)

I ne-ver saw a charm-ing corpse.

5/4 7/8 3/2 4/4 D 3/4

Meno mosso
♩ = ca.60

1 Vln.

2 Vln.

Vla.

1 Vlc.

2 Vlc.

Cb.

con vib. ord.

pp mp

con vib. ord.

pp mp

arco rasping

37 3/4

Picc.

Ob.

Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

A.

Bombs . have a way ____ of blow - - ing you to piec - es. The bal - ance _ is

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

40 4/4

40 4/4

Picc.

Ob.

Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Tam-tam

Bass drum

Kick drum

Anvil

Hp.

A.

red al - ways red.

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

con vib. ord.

arco

pizz.

pp

p

mp

ppp

fff

3

44

Cl.

mp *ppp* *pp* *ppp*

5/4 3/4 **E** 4/4 5/8 2/4

Chorus

We — that are left to grow old, — will re -

cue 4

Vla.

pp

50

Chorus

mem - ber them. — At the go - - ing down — of the —

mem - ber — them. — At the go - - ing down

4/4 5/4 4/4 2/4

ALASDAIR

♩ = ca.52 (lag behind beat of tape part and instruments)

Now — I — en - - vy the dead, —

1

Vln.

pp < *p*

con vib. ord.

2

pp < *p*

Vla.

p

1

Vlc.

pp < *p*

arco

2

pp < *p*

arco

54

2/4 5/8 4/4 7/8 5/4

Chorus

of the sun, _____ staunch to the _____ end. _____ We will _____

sun, _____ staunch _____ to _____ the end. _____

of the _____ sun, _____ staunch _____ to the _____ end.

2/4 5/8 4/4 7/8 5/4

A. $\text{♩} = 60$ (in tempo) $\text{♩} = \text{ca.}52$ (lag behind) $\text{♩} = 60$ (in tempo) (in tempo)

vile _____ as they are, _____ on - ly

2/4 5/8 4/4 7/8 5/4

Vln. 1

Vln. 2

Vla.

Vlc. 1

60

5/4 4/4

Chorus

re - mem - ber _____ them, _____

re - mem - ber them, _____ re - mem - - - - ber _____

re - mem - ber them, _____ re - mem - - - - ber _____

5/4 4/4

A.

the dead _____ have _____ seen _____ the _____ end _____ of

5/4 4/4

Vln. 1

Vln. 2

Vla.

Vlc. 1

Vlc. 2

[illegible]

Più agitato
♩ = ca.72

Fl.

Ob.

Cl.
p

Bsn.

Più agitato
♩ = ca.72

Tpt.
mp
Solo 3

Tbn.

Perc.

Hp.

Più agitato
♩ = ca.72
SAM

8
If death ____ is look-ing for me, he'll find _ me back _____ in the ranks. _

Più agitato
♩ = ca.72

1
Vln.

2

Vla.
mf
mp

1
Vlc.
arco
mf
mp

2
arco
mf
mp

Cb.
mf
mp

73

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

VICKI

No! _____ A new life _____ is wait - - - - ing, _____

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

5/4

4/4

3

pp

6

3

pp

3

ppp

pp

ppp

5/4

4/4

f

mf

p

Susp. cymb.

f

p

mp

p

3

5/4

4/4

3

pp

6

3

p

f

mp

3

mp

f

mp

f

mp

f

mp

f

mp

75

4/4

5/4

4/4

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

V.

1

2

Vla.

1

2

Vlc.

Cb.

p

pp

ppp

pp

ppp

pp

ppp

make

peace

with

peace,

and

p

pp

pp

pp

pp

pp

[illegible]

80

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Bass drum

Hp.

V.

SAM

In the fog of bat-tle ev - - - 'ry thing's clear, but here

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

83

Fl.

Ob.

Cl.

Bsn.

cresc.

mp — *mf*

Tpt.

Tbn.

cresc.

mp — *mf*

Perc.

Hp.

cresc.

mp — *mf*

V.

S.

love des - troys lo - yal - ty. To - mor - row I'll

1

Vln.

2

mp — *mf*

Vla.

mp — *fp*

1

Vlc.

cresc.

mp — *mf*

2

cresc.

mp — *mf*

Cb.

cresc.

mp — *mf*

54

54

86

Fl.

p *mp*

12

Ob.

p *mp*

3 3 3

Cl.

p *mp*

3 6 6

Bsn.

p *mp*

6 6

54

Tpt.

Solo

mp *mf*

3 3 3

Tbn.

p

Perc.

Log drum

p

Hp.

p

54

V.

Death is con - - stant, ___ but

S.

___ be gone. ___

54

1

Vln.

p *mp*

3 3 3 3 3 3

2

p *mp*

12

Vla.

p *mp*

6 6

1

Vlc.

arco

p *mp*

3 3 3 3 3 3

2

arco

p *mp* *p*

12 3 3 3

Cb.

arco

mp *p*

3 3 3

54

poco *p* *poco*

poco *p* *poco*

poco *p* *poco*

pizz. *p*

pizz. *p*

pizz. *p*

88 **4/4**

Fl.

Ob.

Cl.

Bsn.

4/4

Tpt.

Tbn.

Perc. Log drum

Hp.

4/4

V. love _____ is a trai - - - tor. _____ I thought I'd be

S.

4/4

1 Vln. *sim.*

2 Vln. *sim.*

Vla. *sim.*

1 Vlc.

2 Vlc.

Cb.

91

4 poco accel.

Fl.
Ob.
Cl.
Bsn.
Tpt.
Tbn.
Perc.
Hp.
V.
S.
Vln. 1
Vln. 2
Vla.
Vcl. 1
Vcl. 2
Cb.

yours _____ for e - - ver. _____

pizz.
arco
poco
cresc.
sim.
ord. (no accents)
ord. (no accents)

3
4 poco accel.

3
4 poco accel.

3
4 poco accel.

93 $\frac{7}{8}$ - - - - - ♩ = ca.72

Fl. $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

Ob. $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

Cl. $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

Bsn. $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

Tpt. $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

Tbn. $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

Perc. $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

Hp. $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

V. $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

1 $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

2 $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

Vln. $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

Vla. $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

Vlc. $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

Cb. $\frac{7}{8}$ - - - - - ♩ = ca.72 $\frac{3}{4}$ held back ♩ = ca.60 $\frac{4}{4}$

My heart

[illegible]

99 **I**

Fl.

Ob.

Cl. *pp*

Bsn. *pp*

I

Tpt. *con sord.*

Tbn. *con sord. (Harmon)* *pp*

Perc.

Hp.

V. *ossia:*

SAM

Death is al - - ways wait - - ing. ____

I

1 Vln. *pp poco sfpp* *sim.*

2 Vln. *pp*

Vla. *pp poco sfpp* *sim.*

1 Vlc. *pp*

2 Vlc. *pp*

Cb. *pp*

102

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

V.

S.

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

Leave — your — dead — and your bat-tles — be-hind. —

poco *p*

p

p *cresc.*

p *cresc.*

poco *p*

p

poco *sfp* *cresc.*

p

p

poco *sfp* *cresc.*

pizz. *pp*

cresc.

5/8 **Appassionato** ♩ = ca.54

2/4 **5/8** **3/4**

108

Fl. *p* *pp* *ff* *mp*

Ob. *f* *mp*

Cl. *ff* *fff* *mp*

Bsn. *f* *mp*

Tpt. *f* senza sord. *mp*

Tbn. *f* senza sord. *mp*

Perc. *ff*

Hp. *p* *mf*

V. *ff* passionately Love _ is life! *f*

A. His love _ is the kiss

5/8 **Appassionato** ♩ = ca.54

2/4 **5/8** **3/4**

Vln. 1 *f* *mf* *mp*

Vln. 2 *p* *pp* *mf* *mp*

Vla. *p* *pp* *mf* *mp*

Vlc. 1 *f* *mp*

Vlc. 2 *f* *mp*

Cb. *f* *mp*

114

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc.

Hp.

A.

of death. _____

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

4/4

5/4

2/4

ppp

p

to Cbsn.

con sord. (cup)

p

senza vib.

p

con sord.

p

port.

2
4 **Lento**  = ca.66

J
2 Lento
4 ♩ = ca.66

2
4 **J** Lento
♩ = ca.66

2/4 Lento ♩ = ca.66

7/8

4/4

5/8

1 Vln.

2 Vln.

Vla.

1 Vlc.

2 Vlc.

Cb.

con sord.

p

mp

con sord.

con sord.

con vib.

p

mp

mp

mp

p

mp

124

58

44

34

Fl.

mp

mf

Ob.

mp

mf

Bcl.

mp

mf

Cbsn.

mp

Tpt.

Tbn.

mp

Perc.

4 Temple blocks

mp

p

Hp.

A.

7:4

ci - ded to stay, we should have picked up our pace

1

2

Vln.

Vla.

mp

mf

1

2

Vlc.

mp

mf

Cb.

mp

mf

[illegible]

128 **K**

3
4 Poco più agitato
♩ = ca.72

Fl. *f*

Ob. *mf*

Bcl. *mf*

Cbsn. *mp*

Tpt. *mp*

Tbn. *mp*

Perc. 4 Temple-blocks *mp*

Hp. *mp*

K
SAM
To wipe the fear from her face.

A. From behind a corner I

3
4 Poco più agitato
♩ = ca.72

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mf*

Vlc. 1 *mf*

Vlc. 2 *mf*

Cb. *mp*

131

4/4

Fl.

Ob.

Bcl.

Cbsn.

Tpt.

Tbn.

Perc. Temple-blocks

Hp.

A.

heard her broth - er call _____ her, saw his ri - fle raised, _

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

molto

cresc.

cresc.

gliss.

mf

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

molto

molto

molto

3
45
4

Meno mosso
♩ = ca. 66

133

Fl. *f mp* 5 5 5 5 6 3 *mf ff* to Picc.

Ob. *f mp* 5 5 5 6 3 *mf ff*

Bcl. *f mp* 5 5 5 6 3 *mf ff*

Cbsn. *p* *f* *p* *f* *p* *fp* *molto* *pp*

Meno mosso
♩ = ca. 66

3
4

5
4

Tpt. *(cresc.) mf f ff*

Tbn. *(cresc.) mf ff*

Perc. Chinese cymb. *mp cresc. f*

Hp. *rapidly, strumming cresc.* *sim.* *(B♯-b)* *f ff p damp!* *gliss.*

A. let my bul - lets blaze.

3
45
4

Meno mosso
♩ = ca. 66

1

2

Vln. *f mp* 5 5 5 5 6 3 *mf ff*

Vla. *f mp* 5 5 5 5 6 3 *mf ff*

Vlc. *p* *f* *p* *f* *p* *fp* *molto* *pp*

Cb. *p* *f* *p* *f* *p* *fp* *molto* *pp*

L
5/4 Held back **Lento**
 ♩ = ca.54 - - - ♩ = ca.66

3/4

Picc.

Ob.

Bcl.

Cbsn.

L
5/4 Held back **Lento**
 ♩ = ca.54 ♩ = ca.66

Tpt.

Tbn.

Perc.

Hp.

L
5/4 Held back **Lento**
 ♩ = ca.54 ♩ = ca.66

A. Then — the man, — an old man, had a gun in his hand,

L
5/4 Held back **Lento**
 ♩ = ca.54 - - - ♩ = ca.66

poco sul pont.
senza vib.

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

ord.

44

143

Picc. *f*

Ob. *f*

Bcl. *f* *mf*

Cbsn. *f* *mf*

Tpt. *f*

Tbn. *f*

Perc. Snare drum *f* *mp < f mp* *f* *mf*

Hp. *ff*

S. saw a broom in his hand,

A. It was a gun.

1 Vln. *f*

2 Vln. *f*

Vla. *f*

1 Vlc. *f*

2 Vlc. *f* *mf*

Cb. *f* *mf* *mp*

146 **5/4** **M**

Picc. **5/4** **M**

Ob. *mp* *mp* *f* *mp* *f*

Bcl. *mp* *mp* *f* *mp* *f*

Cbsn. *mp* *p* *f*

Tpt. **5/4** **M** *f* *ff* *mp* *f*

Tbn. *mp* *f*

Perc. *p* *f*

Hp. **5/4** **M**

S. **5/4** **M** saw — him crum - ple and land, —

Vln. 1 **5/4** **M** *f* *ff* *mp* *f*

Vln. 2 *mp* *f* *ff* *mp* *f*

Vla. *mp* *f* *ff* *mp* *f*

Vlc. 1 *mp* *p* *f*

Vlc. 2 *mp* *p* *f*

Cb. *p* *f*

[illegible]

149

Picc. *f* *p sub.*

Ob. *f* 5 5 3 3 5

Bcl. 6 6 6 7 *ff* *f* *p sub.*

Cbsn. *p* *f* *p* *f* *mp* *f* *p sub.*

Tpt. 5 5 3 3 5

Tbn. 3

Perc. *p* *f* *p* *f* *p* *f* *p* *fp*

Hp. *f*

S. smile _____ on your face. | _____

1 *f* 5 5 3 3 5

2 6 6 6 7 *f* *p sub.*

Vla. 6 6 6 7 *ff* *f* *p sub.*

1 *p* *f* *p* *f* *mp* *f* *p sub.*

2 *p* *f* *p* *f* *mp* *f* *p sub.*

Cb. *p* *f* *p* *f* *mp* *f* *p sub.*

3
4

3
4

152

Picc. *sim.*
6 *p sub.* 6 *f* 6 *p* 6 *f* 6

Ob. *f*

Bcl. *sim.*
6 *p sub.* 6 *f* 6 *p* 6 *f* 6

Cbsn. *sim.*
6 *p sub.* 6 *f* 6 *p* 6 *f* 6

Tpt. *f*

Tbn. 3

Perc. *mfp* *mp* *p* *mp*

Hp. *mf* *f*

S. *in his hand, saw him*
ALASDAIR
A gun

1 *sim.*
6 *p sub.* 6 *f* 6 *p* 6 *f* 6

Vln. 2 *sim.*
6 *p sub.* 6 *f* 6 *p* 6 *f* 6

Vla. *sim.*
6 *p sub.* 6 *f* 6 *p* 6 *f* 6

Vlc. 1 *sim.*
6 *p sub.* 6 *f* 6 *p* 6 *f* 6

2 *sim.*
6 *p sub.* 6 *f* 6 *p* 6 *f* 6

Cb. *sim.*
6 *p sub.* 6 *f* 6 *p* 6 *f* 6

154

Picc. *mp* *f* *mp* *f*

Ob. *mf* *sim.* *f*

Bcl. *mp* *f* *mp* *f* *mf* *sim.* *f*

Cbsn. *mp* *f* *mp* *f* *p* *ff* *p < f p < f*

Tpt. *mf* *sim.* *f*

Tbn. *mf*

Perc. *p* *mp* *p* *f* *p* *f* *p < f p < f*

Hp. 3 3

S. try - ing to run, saw you aim - ing your gun,

1 Vln. *mp* *f* *mp* *f* *mf* non stacc. *f*

2 Vln. *mp* *f* *mp* *f* *mf* non stacc. *f*

Vla. *mp* *f* *mp* *f* *mf* non stacc. *f*

1 Vlc. *mp* *f* *mp* *f* *p* *ff* *p < f p < f*

2 Vlc. *mp* *f* *mp* *f* *p* *ff* *p < f p < f*

Cb. *mp* *f* *mp* *f* *p* *ff* *p < f p < f*

[illegible]

158

Picc.

Ob.

Bcl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

S.

1

Vln.

2

Vln.

Vla.

1

Vlc.

2

Vlc.

Cb.

N Più mosso
♩ = ca.80

161

Picc. *fff^p* *ff* *pp sub.*

Ob. *fff^p* *ff* *pp sub.*

BCl. *ff* *pp sub.*

Cbsn. *pp*

5/4 ♩ = ca.60

N Più mosso
♩ = ca.80

Tpt. *ff^p* *ff* *pp sub.*

Tbn. *pp*

Perc. Snare drum *ff* Sizzle cymbal *mp* l.v.

Hp.

5/4 ♩ = ca.60

N Più mosso
♩ = ca.80

[Vicki has moved away from both men; now she looks from one to the other, horrified.]
VICKI

5/4 ♩ = ca.60

stunned (freely)

What have you done?

N Più mosso
♩ = ca.80

1 *fff^p* *ff* *pp sub.* poco sul pont. ord.

2 *ff* *pp sub.* poco sul pont. ord.

Vla. *ff* *pp sub.* poco sul pont. ord.

1 *ff* *pp* poco sul pont. ord.

2 *ff* *pp* poco sul pont. ord.

Cb. *pp*

5/4 ♩ = ca.60

[illegible]

Più lento
♩ = ca.56

5/4 Flute

Fl. *p espr.* *pp*

Ob. 3

Cl. *p espr.*

Cbsn. 3

Più lento
♩ = ca.56

5/4

Tpt.

Tbn.

Perc.

Hp.

S. *3* *3*
— pulled the trig - ger. The blood a - round her head

Più lento
♩ = ca.56

5/4

1 *ppp* *pp*

2 *ppp* *pp*

Vla. 13

1

Vlc. 2

Cb. *3* *senza vib.* *con vib.*
ppp *pp* *p* *pp*

* *sf* accents should remain within a general *p* dynamic

* *sf* accents should remain within a general *p* dynamic

175

7/8 **3/4**

O Agitato
♩ = ca.90

rit. -----

Fl.

Ob.

Cl.

Cbsn.

poco pp

7/8 **3/4**

O Agitato
♩ = ca.90

senza sord.

rit. -----

Tpt.

Tbn.

Perc.

Bass drum

pp $p > \text{pp}$

Hp.

7/8 **3/4**

O Agitato
♩ = ca.90

rit. -----

VICKI

S.

with her tears.

You killed _ her? _

7/8 **3/4**

O Agitato
♩ = ca.90

rit. -----

1

Vln.

2

poco pp f $p < f$

poco pp

pizz.

Vla.

poco pp f $p < f$

poco pp

pizz.

1

Vlc.

2

$f > p < f$ $f > p < f$

col legno battuto

Cb.

pp p pp poco pp

[illegible]

* vary pitch above and below note by ca. +/- 1/4 tone.

[illegible]

accel. - - - - - (♩ = ca.72)

188

Fl.

Ob.

Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

S.

1

2

Vln.

Vla.

1

2

Vlc.

Cb.

prayed _____ I'd missed her

mp cresc.

mf

p

mf

p

mf

pp sub.

mp cresc.

mf

cresc.

mf

mp

f

damp!

accel. - - - - - (♩ = ca.72)

accel. - - - - - (♩ = ca.72)

mp cresc.

mf

mp

f

mf

mp

f

mf

mp

f pp sub.

cresc.

mf

arco

cresc.

mf

190 **P** ♩ = ca. 60 *breve*

Fl. *breve*

Ob. *breve*

Cl. *breve* to BCl.

Cbsn. *breve*

Tpt. **P** ♩ = ca. 60 *breve*

Tbn. *breve*

Perc. *breve*

Hp. *breve*

S. **P** ♩ = ca. 60 *breve*

She fell and I knew I'd hit her,

1 *breve*

2 *breve*

Vln. *breve*

Vla. *breve*

1 *breve*

2 *breve*

Vlc. *breve*

Cb. *breve*

193

Fl. *poco* *cresc.*

Ob.

Bcl.

Cbsn. *p* *mp* *p*

Tpt. *p* *mp* *pochiss.* *p* *ff*

Tbn. *p* *mp* *pochiss.* *p* *ff*

Perc. Tam-tam *pp* *mp* Susp. cymb. *f*

Hp. *p* *cresc.* *mf*

VICKI *f* *ff*

You killed her! _

S. *Christ, I knew I'd hit her!*

ALASDAIR *f* *ff*

You killed her! _

Vln. 1 *poco* *cresc.*

Vln. 2 *poco* *cresc.*

Vla. *pp* *poco* *cresc.*

Vlc. 1 *p* *mp* *mf* *p*

Vlc. 2 *p* *mp* *mf* *p*

Cb. *p* *mp* *mf* *p*

3/4 4/4 3/4 4/4 3/4 4/4

196

Q

Più mosso

$\text{♩} = \text{ca.}66$

Fl.

f

p

Ob.

ff

ma dolce

p

to C.A.

Bcl.

mp

p

Cbsn.

ppp

Tpt.

Tbn.

mp

p

Perc.

Kick drum

f

mp

f

mp

sim.

Hp.

mp

A.

Q

Più mosso

$\text{♩} = \text{ca.}66$

cynical and ugly (con rubato)

Andwhile he cried I made up lies to save — his

1

Vln.

f

mp

p

2

Vla.

f

mp

p

1

Vlc.

ppp

p

2

poco

f

poco

pizz.

f

mp

p

Cb.

f

mp

199

rall. Largo ♩ = ca.48

Fl.

C.A.

BCl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

S.

A.

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

arce

A boy with a broom. An old man _ with a phone. con rubato

Men with guns _ and a cause.

plenty of vibrato

plenty of vibrato

plenty of vibrato

plenty of vibrato

plenty of vibrato

arco

[illegible]

205

Fl. *(cresc.)* *ff* *ff*

C.A.

Bcl. *mf* *p* *molto* *f* *ff*

Cbsn. *mf* *p* *f* *ff*

Tpt. *ff*

Tbn. *f*

Perc. Snare drum *mf* *p* *molto* *f* *ff* 2 low t-toms *f* *cresc.*

Hp. *ff*

[Alasdair lunges for Sam. Sam grabs the knife he was using to cut lemons. The two men start to fight. The action mirrors their first meeting, except that this time Vicki is on the edge of the battle, scared, panicking and unsure of how to stop them. She screams at the men to stop, but they are caught in the fight.]

1

Vln. *ff*

2 *(cresc.)* *ff*

Vla. *(cresc.)* *ff*

1 *(cresc.)* *ff*

Vlc. *(cresc.)* *ff* *sul pont.*

Cb. *sim.* *arco* *mf* *p* *molto* *f* *ff*

* Sempre *gliss.* Keeping the left hand in position, strings I and II may be stopped to produce indeterminate pitches. Strings III and IV should continue their smooth downward glissando.

Strings III and IV should continue their smooth downward glissando.

210 **2/4**

Fl. *fff*

C.A. *fff* 6

Bcl. *mp* *molto* *fff* *mp* *molto* *fff* *mp* *molto* *fff* 3

Cbsn. *fff* *fff*

Tpt. *fff*

Tbn. *ff* *f* *ff* *f* *molto* *fff*

Perc. Anvil 3 5 5 *fff*

Hp. *ff* *Db-b* 3

Tape

[Alasdair raises a hand, the knife is in it, we see his arm rise and fall three times.]

2/4

1 Vln. *cresc.* *fff*

2 Vln. *cresc.* *fff*

Vla. *cresc.* *fff*

1 Vlc. *cresc.* *fff*

2 Vlc. *cresc.* *fff*

Cb. *cresc.* *fff* *sul pont.* *ord.* *molto sul pont.* 3

[Alasdair throws his knife away and slumps on the floor cradling Sam's bloody body.]

[Vicki screams.]

[Alasdair holds out a bloody hand to her in supplication. She hesitates, clutching her face in horror.]

* Randomly and rapidly change between short bowed *glissandi* and knocking on the body of the instrument.

217

Fl.

C.A.

Bcl.

Cbsn.

Meno mosso

$\text{♩} = \text{ca. } 60$

$\frac{7}{8}$ $\frac{9}{8}$ $\frac{4}{4}$

f *mf* *ff* *poco* *molto* *fff* *p*

Tpt.

Tbn.

Perc.

Snare drum

f *mp* *f* *poco* *mp* *ff* *f*

Hp.

Vln. 1

Vln. 2

Vla.

Vlc. 1

Vlc. 2

Cb.

f *mf* *ff* *poco* *molto* *fff* *mp*

221

4/4

Fl.

C.A.

Bcl.

Cbsn.

Molto adagio

♩ = ca.38

T

Fl.

C.A.

Bcl.

Cbsn.

4/4

Tpt.

Tbn.

Molto adagio

♩ = ca.38

T

Tpt.

Tbn.

Snare drum

3

mp

Perc.

3

Hp.

4/4

ALASDAIR

He was my bro-ther

VICKI

But you killed_ him.

marcato, con rubato

weakly

ALASDAIR

He was my bro-ther

VICKI

But you killed_ him.

marcato, con rubato

weakly

4/4

1

2

Vla.

1

2

Vlc.

Cb.

Molto adagio

♩ = ca.38

senza vib.

T

1

2

Vla.

1

2

Vlc.

Cb.

225 **Ancora meno mosso** $\text{♩} = \text{ca.}33$ **tornando** $\frac{3}{4}$ - al - $\frac{4}{4}$ $\text{♩} = \text{ca.}56$ senza vib.

Fl.

C.A.

Bcl. *pp* to Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

A. We dreamed of how it ___ would be when the

Ancora meno mosso $\text{♩} = \text{ca.}33$ **tornando** $\frac{3}{4}$ - al - $\frac{4}{4}$ $\text{♩} = \text{ca.}56$

1 *p*

2 *pp* senza vib.

Vla. *p* senza vib.

1 *p* senza vib.

2 *pp*

Vlc. *p dim.*

Cb. *pp*

[illegible]

234

Fl.

C.A.

Cl.

Cbsn.

Tpt.

Tbn.

Perc.

Hp.

VICKI

[Vicki sinks to her knees close to where the two men are slumped.]

Dead as the dead you .

of us are dead.

1

Vln.

2

Vla.

1

Vlc.

2

Cb.

4/4

3/4

4/4

5/4

4/4

3/4

4/4

5/4

4/4

3/4

4/4

5/4

ord.

con sord.
poco vib.

pp

ord., poco vib.

pp

poco

poco

poco

ppp

poco vib.

[illegible]

243 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\text{♩} = \text{ca.}40$

Hp.

V.

ALASDAIR

dead.

All of us...

1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\text{♩} = \text{ca.}40$

Vln.

2

Vla.

Cb.

ppp

ppp

ppp

pochiss. vib.

pochiss. vib.

pochiss. vib.

247 $\frac{3}{4}$ rit. - - $\frac{4}{4}$ $\text{♩} = \text{ca.}40$ Poco meno mosso

Hp.

perdendosi

1 $\frac{3}{4}$ rit. - - $\frac{4}{4}$ $\text{♩} = \text{ca.}40$ senza vib. Poco meno mosso

Vln.

2

Vla.

Cb.

ppp

pppp

pppp

senza vib.

senza vib.

senza vib.

GHOST PATROL

Libretto

by

Louise Welsh

Characters

Sam An ex-army sergeant in his early thirties who has fallen on hard times.

Alasdair An ex-army captain of around the same age, proprietor of what he hopes will become a fashionable gastro-pub, Vicki's boyfriend.

Vicki An aspiring singer in her late twenties, Alasdair's girlfriend.

A chorus of **Newsreaders** (recorded)

Acknowledgement

The words of the chorus in scene four are adapted from 'For the Fallen', by Laurence Binyon (The Times 1914) from which the Ode of Remembrance is taken.

Setting: *A contemporary British city five years from now. The country is at war in a distant land, but it's business as usual at home. There are no bombs or armed combat in the streets, but images of the conflict and its victims dominate TV news reports. The opera takes place entirely in the bar room of Alasdair's chichi gastro-pub. The hostelry is equipped with all the usual comforts, a well-stocked bar flanked by high stools, a flat screen TV, a few tables and chairs and a comfortable looking couch. A vase of spring flowers sits on the bar. A pair of French doors opens out onto a beer garden, where a tree is heavy with blossom. The far wall is decorated with a poster advertising Vicki's forthcoming performance. It shows Vicki in dress uniform, her cap tipped at a jaunty angle.*

Scene I

Lights up on the interior of a pub. It's closed for the night. The room is almost in darkness. SAM jemmies open a window and climbs in. He creeps through the bar quietly, looking for anything of value that he can steal. Sam is emptying the till when ALASDAIR enters, turning on the light. Alasdair quickly takes in the scene and a violent tussle commences. The two are well matched and it's anyone's guess who will win. A punch throws the men apart and they see each other's faces. Their combat shudders to a halt. The two men are still wary, but there is something between them that will not allow the fight to continue. Alasdair goes to the gantry and opens a bottle of whisky. He throws the bottle's cap on the floor, pours two drams, sets the bottle on the counter and takes a seat on the customer side of the bar. Sam joins him, leaving a vacant stool between them. His eyes wander round the room. Sam's gaze rests for a moment on the photograph of Vicki. The men are both exhausted by the fight. They maintain eye contact as, out of breath, they raise their glasses and drink, without making any toasts (the pair continue to drink throughout the scene).

ALASDAIR

Night manoeuvres,
Sergeant Scott?

SAM

I have no rank in Civvy Street,
Sir.

ALASDAIR

So you go
on Ghost Patrol,
Sergeant?

Alasdair takes out a pack of cigarettes. He selects one for himself and then offers one to Sam who accepts. Alasdair lights them both up with a bashed Zippo.

ALASDAIR

Bloody noisy for a ghost.

SAM

If I'd known
this place was yours I . . .

ALASDAIR

. . . would have been quieter?

SAM

. . . would have left
well alone.

Alasdair refreshes their glasses.

ALASDAIR

Ghost Patrol,
Ghost Patrol.
Night manoeuvres.

Sam pushes his glass away and gets to his feet, ready to leave the way he came.

ALASDAIR

You used to dream,
dream
of leaving the fight,
raising a family.
But you were safer
in the army.

Sam turns to face Alasdair, his expression incredulous.

SAM

Safer?
Safer.

Standing all night on a stag
alone in the dark and the black,
feeling the cold on your face,
the weight of the kit on your back,
recalling the softness of girls,
the fizz of beer on your tongue,
your ears fucking straining
for the sound of a cocking gun.

ALASDAIR

Heading out on patrol,
pockets packed with sweets,

kids swarming the squad
like a fucking paedo's treat.
Waiting for an orphan
to decoy you to a bomb
that blows your brains to fucking hell,
and your bollocks to Hong Kong.

SAM

Hearing a shout down the wire:
'the whole thing just kicked off.'
Screaming along in the wagon,
and the officer's a toff,
he wouldn't last your tower block
but you follow him just the same,
cos orders is orders is orders,
and war's a bloody game.

ALASDAIR

Lying on a pavement,
your face in shattered glass,
your eye on a gun-site,
a gun-site on your arse.
Remembering the jobs
mother prayed you'd do.
And the only prize, if you survive,
is a mug of NAAFI brew.

The men grow physically closer.

SAM

Knowing every day
might be your last.

ALASDAIR

A platoon of virgins,
growing up too fast.

SAM

Being one of many,
an atom in a bomb.

OVERLAPPING:

ALASDAIR

A tread on a tyre,
a bullet in a gun.

SAM	A rocket in a launcher, ready to explode.
-----	--

ALASDAIR A hundred marching feet,
 marching down a road.

SAM A finger on a trigger,
an edge on a blade.

ALASDAIR A glint on a bayonet
an order that's obeyed.

TOGETHER (BOTH) Fear was our friend . . .

SAM . . . against the enemy.

ALASDAIR But we didn't fight
for country or for Queen.

SAM We fought for each other.

TOGETHER (BOTH) Comrades and brothers,
comrades and brothers.

The mood changes. It takes on a sinister, less exuberant edge. The past has entered the room.

SAM Brothers in blood.

Alasdair moves away from Sam and refills their glasses. Alasdair tries to maintain the jaunty tone, but ultimately cannot resist Sam's melancholy.

SAM I sleep no more.

ALASDAIR You miss the company . . .

SAM I taste nothing.

ALASDAIR . . . the camaraderie.

SAM

Colours lack lustre.

ALASDAIR

You miss the army.

SAM

I close my eyes and see
a lonely road,
a pretty girl,
and far away,
far,
an old man.

ALASDAIR

You see nothing.

SAM

A bird sings,
and I hear screaming.

ALASDAIR

The night is silent.

SAM

Day dawns,
I smell the street-van smell of roasting flesh.
The old man turns his head and . . .

ALASDAIR

Enough!

Alasdair makes an expansive movement with his arm and a glass smashes to the floor. VICKI enters. She's wrapped in a dressing gown, tousled and sleepy, but still glamorous.

VICKI

Woken by nightmares?
My poor Alasdair.
Still fighting the war
in your sleep.

Vicki takes in the scene: Sam, the broken window, rifled till and smashed glass. The men are frozen, as if caught in the middle of a criminal act. Vicki makes a noise that is half scream, half gasp. The spell is broken. Sam looks stunned. Alasdair rushes to Vicki and puts an arm around her. He is back in control.

ALASDAIR

Meet my man,
Sergeant Sam.

Vicki's daze seems more than sleep induced. She touches Alasdair's cheek.

There's blood on your face.

She takes Alasdair's hands in hers and recoils.

And on your hands.

Alasdair is determinedly bright.

Sergeant Sam
our new barman.

Alasdair pulls away the throw covering the couch and starts arrange it into a makeshift bed, using cushion for pillows etc. His movements are economical and efficient. Sam hesitates on the sidelines, torn between the prospect of a bed for the night, the possibility of a job and his embarrassment.

He broke in,
but you give him
the key to the door.

We fought for each other,
comrades and brothers.

In five years
I never heard
his name.

This news galvanises Sam. He steps forward, allying himself with Alasdair.

Comrades and brothers.
We lived for each other,
long before he ever knew
your name.

Cease fire!

Alasdair takes hold of Vicki and Sam's hands and stands between them. He addresses Sam.

Vicki makes me
an honest man.
Without her

I'm just a soldier,
who's lost his war.

Alasdair turns to Vicki.

ALASDAIR

Sam is the hardest man
to face an enemy.
The kind of arsehole
you want on your side.

Alasdair steps aside, joining Sam and Vicki's hands.

ALASDAIR

I want you to be good friends.

Sam and Vicki look each other in the eye. A charge passes between them. They let go of each other's hands suddenly, as if shocked by an electric current, and step apart. Alasdair puts an arm around Vicki's shoulder and leads her towards offstage and bed. Vicki pulls away from him.

VICKI

In a garrison town
you meet many men
who are ghosts.
They walk like men,
and talk and look like men.
But the best part of them is lost.
Ghosts hate the living,
and their love
is cursed.
He'll steal everything you ever worked for.

Alasdair shrugs his shoulders at Sam in a 'women, can't live with them, can't live without them' gesture. He leads Vicki off stage. Sam is left standing alone in the dim light of the empty bar.

Scene II

Sam sits down on the couch. He looks up at the ceiling, following the progress of Alasdair and Vicki's footsteps across their bedroom floor.

SAM His heavy stride,
 her lighter tread.
 He folds his clothes
 upon the chair.
 Her robe
 falls to the floor.
 I sit here alone.

Sam clicks on the bar's television. The news is on, the war playing out on the screen. Sam turns away from the television. He seems to be ignoring the broadcast, but the TV is a conduit which returns his subconscious to the past.

Too far to see,
too far to know,
we meant no harm.

We hear a chorus of newsreaders, who read out the headlines.

NEWSREADER CHORUS

Today
two soldiers
joined the lists
of the fallen.
Relatives have been informed,
but names have
not yet been released.
Their names
cannot be spoken.
They are the newly dead,
freshly lost,
and we must not,
cannot
whisper,
whisper
their names.

[The following text is overlaid with the last few lines above.]

SAM	A lonely road, a pretty girl, and far away an old man. Too far to see, too far to hear, too far to know we meant no harm. Too far to run, too far to stop, my hand touching her face, wiping the tears from her face, trying to smooth the fear from her face.
-----	--

Sam gets up from the couch. The intensity of the flashback is still upon him, but he is shifting from the past into his war-infected present. He knows that the memory of the atrocity will continue to contaminate his life, especially when he is on his own. He is overwhelmed by what may be an episode of Post-Traumatic Stress Disorder. His symptoms gradually subside.

NEWSREADER CHORUS	must not cannot whisper their names.
-------------------	---

SAM	This night lies longer than that road.
-----	--

Sam looks up at the ceiling.

SAM	I walk it alone.
-----	---------------------

Sam collapses back on the couch and the stage fades to black.

Scene III

Lights up. Some time has passed since that first night and small changes have taken place in the pub. The flower arrangement on the bar is composed of autumnal blooms. The large portrait of Vicki now shows her in combat gear, her mouth set in the same shining smile, her cap tipped at the same jaunty angle as before. Beyond the French windows, the tree in the beer garden sheds russet leaves (this may begin during the previous transition). It's early evening. Sam springs into business, tying a black apron around his waist, setting to polishing glasses and slicing lemons. Vicki enters dressed to the nines, ready to entertain the customers. No audience awaits her. Sam starts to mix Vicki a cocktail.

VICKI Silent as a morgue
after the undertaker's
had his fun.

SAM

A roadside bomb
sent four men home
to glory
today.
Brave men.
A testament
to our regiment.
The townspeople
mourn.

VICKI To the women who weep for them.

SAM To the men who died.

VICKI A man,
who picks up a gun
should expect to die.

VICKI My father was a soldier
and his father too.

SAM My father was a soldier
and his father too.

OVERLAPPING (BOTH)

SAM

I always knew
I'd be a soldier.

VICKI

So I always knew
I'd never
be a soldier,
or the mother
of a soldier,
or the lover
of a soldier.
Never.
Never
a soldier.

SAM

So I always knew
I'd be a soldier
like my father
and his father
before him.

Sam and Vicki are drawn physically closer as their words both chorus and contradict each other. Although they profess different attitudes, they've discovered a common background and this pulls them to each other. Whereas before they have been singing to themselves, now they sing to each other.

OVERLAPPING (BOTH)

SAM

I'll always be a soldier,
a soldier,
a soldier.

VICKI

Never be a soldier,
a lover of a soldier.

SAM

I'll always be a soldier,
a soldier,
a soldier.

VICKI

Never be a soldier,
a mother of a soldier.

Sam and Vicki are standing very close to each other.

TOGETHER

SAM Always.

VICKI Never.

Sam pulls away, slightly flustered. Something electric has passed between them.

SAM Never.

SAM 'Lover of a soldier.'
Where is Alasdair?

VICKI Our lord and master?
Armed with bottles
he battles with bankers,
mortars of wine,
barrages of beer.
A soldier?
No, he's a reckless sailor
ready to drown
in whisky.

Vicki covers her face to hide her tears. Sam takes her in his arms to comfort her.

SAM He should soak
in your voice.

Vicki pulls away from Sam's embrace.

VICKI I sing,
no-one listens.
I raise my voice,
But laughter drowns my song.

SAM Sometimes in battle,
silence breaks through the gunfire,

after the rattle of gunfire.

Sing!

Sam looks at Vicki, unsure of whether he should intervene, but she steps forward, ready to perform. Vicki looks at Sam when she is singing the opening lines, but her attention shifts to Alasdair for the final, pointed line of each verse.

VICKI

Out on a lonely highway
walks a girl in a white gown,
she's looking for her brother,
but the soldiers shot him down.

High on a barren cliff top
stands a girl in a white gown,
she's searching for her father,
but the soldiers shot him down.

Deep in a silent valley
weeps a girl in a white gown,
she's waiting for her lover,
but the soldiers shot him down.

Seven years, she's been gone now,
the girl in the wedding gown,
some say the fairies took her,
but I know, the soldiers shot her down.

Alasdair shakes his head, displeased by the tone of Vicki's song, but Sam is visibly moved. The men's varying attitudes are reflected in their recollection of the atrocity they were involved in, though Alasdair's defences begin to waver towards the end of the scene. Vicki is relegated to the sidelines. She didn't share their experience and so cannot understand its significance.

SAM

A lonely road
a pretty girl
and an old man
far away.
Too far to see,
too far to hear,
too far to know
we meant no harm.
Too far to run,
too far to stop.

My hand touching her face,
wiping the tears from her face,
trying to smooth the fear
from her face.

ALASDAIR

A lonely road,
a pretty girl,
a lonely road,
a pretty girl,
and hiding close,
a young gun.

SAM

I saw the boy,
a young boy,
heard a pop and a crack,
saw him fall and looked back,
saw your rifle raised,
saw a smile on your face.

ALASDAIR

I saw the girl
and a young gun,
saw your hand on her face,
saw his rifle raised,
let my bullets blaze.

VICKI

Your war is over.

SAM

I saw the old man,
saw him lifting his hand,
saw your rifle raised,
saw a smile on your face.

VICKI

Over,
your war is over.

ALASDAIR

At home
they turn the radio down
when the dead are named.
Our boys, lie dead in a box.

Civilians look away.
They talk through silence,
they talk through silence.

SAM

She trembled
like blossom
trembles in the breeze,
sunshine dappled through the leaves.
My hand still wet
with her tears.

ALASDAIR

Rules of conflict
made by men
who never struck a blow.
Soldiers caught in battle
know how it goes:
their blood or ours,
their blood or ours.

Alasdair puts his hand on the back of Sam's head drawing his friend's face close to his in a gesture that is both intimate and dominating. The men's conjoined silhouette is reminiscent of the shape of Vicki's and Sam's physical closeness during their kiss earlier in the scene

ALASDAIR

We killed to live,
killed to live,
so they can keep all this.

Alasdair pushes Sam away and makes a defeated gesture with his hands, that somehow manages to encompass the country and the futility of war. Drink and memories have suddenly sapped his strength and his shoulders slump. Vicki puts her arms around Alasdair in a hug.

VICKI

Over,
your wars are over.

Vicki holds out her hand to Sam and after a moment's hesitation he grasps it. She sings to Sam over Alasdair's bowed head.

VICKI

Leave your dead
and your battles
behind.

Vicki lets go of Sam's hand and leads Alasdair off stage in a reversal of roles that is nevertheless reminiscent of the end of scene one. She looks back at Sam whose expression twists as if he's in pain. He slumps at a table. Vicki re-enters the bar. She stands alone looking at Sam. He raises his head and their eyes meet. Sam gets to his feet. The scene ends with the couple staring at each other across the deserted barroom, each unwilling to make the first move. The lights go down.

Scene IV

Lights up. It is the morning after the night before. The tree in the beer garden is bare. Alasdair is sitting at one of the tables going over accounts. Although it's early, a glass of whisky sits next to a half empty bottle beside his ledgers. Sam climbs up from the cellar, wearing a drayman's apron and carrying a crate of beer. A vase of poppies sits on the bar and both Alasdair and Sam wear red poppies in their lapels. Vicki enters dressed in jeans and a T-shirt. A poppy is stuck in her disarrayed hair and a duster hangs from her back pocket. She looks at Sam. Sexual tension crackles between them. Vicki half-heartedly starts cleaning. Sam descends back down to the cellar. He makes the trip several times, trying to ignore the domestic drama playing out in the bar.

ALASDAIR

The balance is red.
I pay in blood,
sweat and tears,
but the scales
are weighed
against me.

CHORUS

Age shall not weary them,
nor the years condemn.
They shall not grow old,
as we . . .

ALASDAIR

I never saw
a charming corpse.
Bombs have a way
of blowing you
to pieces.

ALASDAIR

The balance is red,
always red.

CHORUS

We that are left to grow old
will remember them.
At the going down of the sun,
staunch to the end,
we will remember them.

Age will not weary
nor

[The following lines are sung over the chorus above.]

ALASDAIR Now I envy the dead.
 Vile as they are,
 only the dead
 have seen the end
 of war.

Alasdair snatches the TV remote roughly from Vicki, she staggers and falls. Alasdair kills the screen and throws the remote into a far corner. Sam puts down his knife, removes his apron and steps from behind the bar. He helps Vicki to her feet.

SAM If death is looking for me
 he will find me
 back in the ranks.

VICKI No!
 A new life is waiting,
 make peace with peace,
 and leave your battles behind.

SAM In the fog of battle
 everything's clear.
 But here
 love destroys loyalty.
 Tomorrow
 I'll be gone.

VICKI Death is constant
 but love is a traitor,
 I thought I'd be yours forever.
 My heart may have no honour,
 but I must honour my heart.

SAM Death is always waiting.

VICKI Leave your dead
 and your battles

behind.

ALASDAIR

You always were
a lady-killer.

VICKI

Love is life!

ALASDAIR

His love
is the kiss of death.

ALASDAIR

A lonely road.
A pretty girl.
We should have strode
on our way.
She cast her eyes
down to the ground,
you decided to stay,
we should have picked up our pace,
you put your hand on her face.

SAM

To wipe the fear from her face.

ALASDAIR

From behind a corner
I heard her brother call her,
saw his rifle raised,
let my bullets blaze.
Then the man,
an old man
had a gun in his hand,
a gun in his hand,
I blew him away.

SAM

From behind a corner
I heard her brother call her,
saw a broom in his hand.

ALASDAIR

It was a gun.

SAM

Saw him crumple and land,

saw your rifle raised,
saw a smile on your face.
I saw the man
with a phone in his hand,

ALASDAIR

A gun.

SAM

saw him trying to run,
saw you aiming your gun,
then the girl was gone.

Vicki has moved away from both men now she looks from one to the other, horrified.

VICKI

What have you done?

SAM

I followed orders,
I pulled the trigger.
The blood around her head
a red
halo,
my hand
still wet
with her tears.

VICKI

You killed her?

ALASDAIR

You took command,
her blood on your hands.

SAM

You raised your gun,
told me to shoot,
I didn't stop to dispute.
She ran,
I thought I'd missed her,
prayed I'd missed her.
She fell,
and I knew I'd hit her,
Christ, I knew I'd hit her!

TOGETHER

ALASDAIR

You killed her!

VICKI

You killed her!?

ALASDAIR

And while he cried

I made up lies
to save his arse.

SAM

A boy with a broom.
An old man with a phone.

ALASDAIR

Men with guns,
and a cause.
A girl with tears in her eyes.

VICKI

A new life is waiting.

Alasdair twitches with irritation. He lunges for Sam. Sam grabs the knife he was using to cut lemons. The two men start to fight. The action mirrors their first meeting, except that this time Vicki is on the edge of the battle, scared, panicking and unsure of how to stop them. She screams at the men to stop, but they are caught in the fight. Alasdair raises a hand, the knife is in it, we see his arm rise and fall three times. Alasdair throws his knife away and slumps on the floor cradling Sam's bloody body. Vicki screams. Alasdair holds out a bloody hand to her in supplication. She hesitates, clutching her face in horror.

ALASDAIR

He was my brother.

VICKI

But you killed him.

ALASDAIR

We dreamed
of how it would be
when the war was won.
But the war never ended.
Now both of us are dead.

Vicki sinks to her knees close to where the two men are slumped.

VICKI

Dead
as the dead
you murdered.

Dead
as the girl
he executed.

ALASDAIR

All of us . . .

VICKI

Dead.

END